X-MEN 2099

A NEW ERA!

#123

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

JOHN FRANCIS MOORE
TOMORROW'S MUTANTS TODAY

MODEL BY DAY
FROM COMIC TO NEW FOX TV MOVIE

LOIS LANE LOOKS BACK AT THE SUPERMAN MOVIES
MARGOT KIDDER

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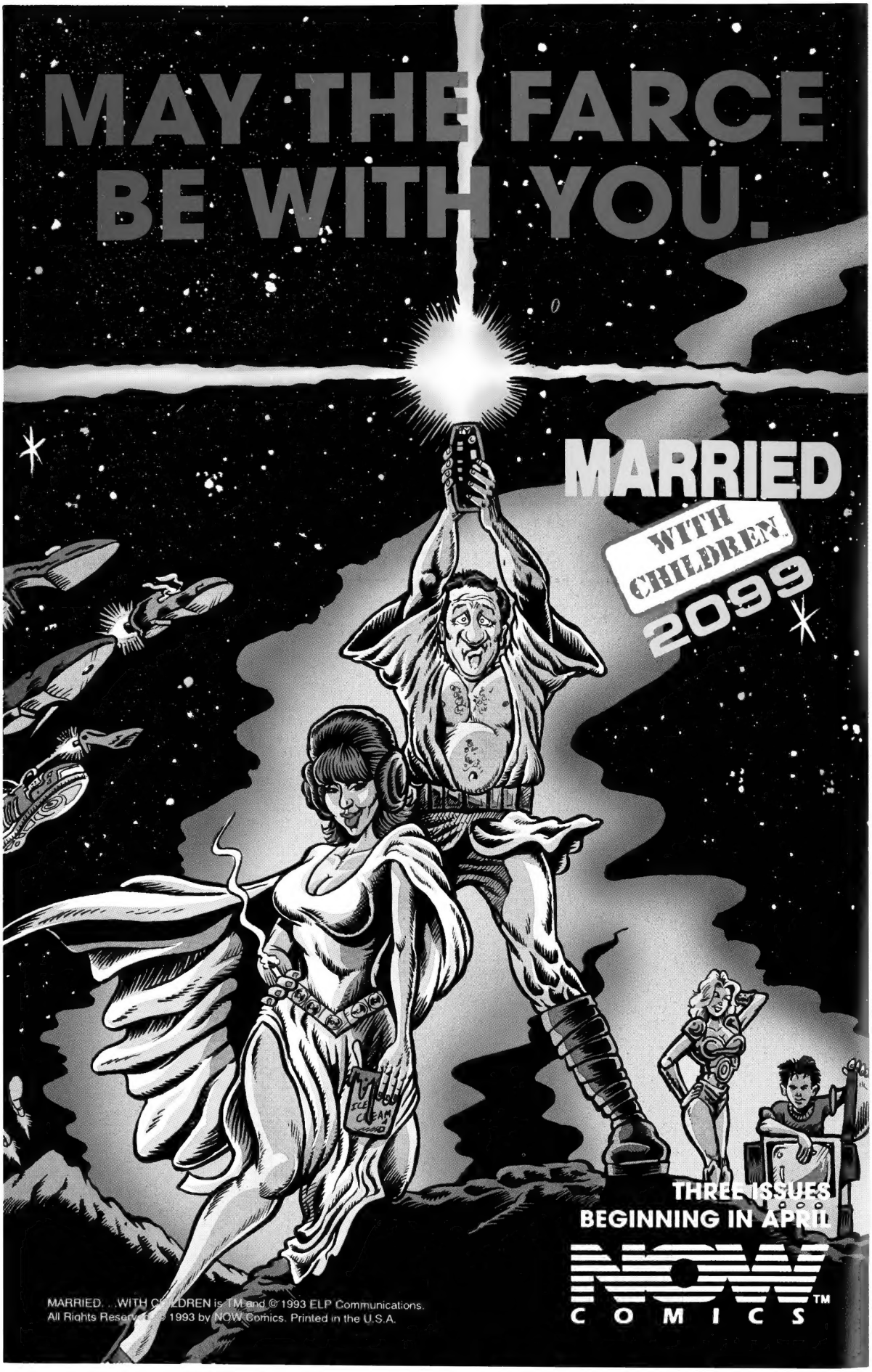

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UP FRONT

Fans in virtually any major city can now do one-stop shopping for their favorite comics, and there are more than enough titles from a record number of companies to satisfy even the most esoteric of tastes.

The world of comics is rapidly becoming ever more confusing with the advent of new companies and new product. Nowadays it takes as long (and costs as much) to buy and read all of the previews of the soon-to-be-published comics, as it once did to buy and read the entire output of the industry! The well-informed fan can now make intelligent choices and purchases and read any type of material to suit any taste.

Of course, the completist can no longer afford the money or the time necessary to purchase and read every comic on the market!

The best advice I can offer as a fellow fan?

Don't chase so-called collectibles. Spend your money wisely by purchasing titles that give you pleasure — either from the story or art or better yet, from both — since the medium is best enjoyed when a balance between the written word and art is achieved.

— Charles S. Novinskie

CONTENTS

EDITORIAL:
UP FRONT
a chat with charlie
3

SPOTLIGHT:
X-MEN 2099
john francis moore jives, jitterbugs and jawbones about those genetic juvies of the next generation
4

WRITER/ARTIST:
KEVIN TAYLOR
a *taylor*-made *model by day* makes more fodder for *fox*
14

SPOTLIGHT:
MODEL BY DAY
she walks, she talks — but does she have legs and points, rating points?
18

WRITER:
JEPH LOEB
a return rap with that *challengers* chap
24

ACTRESS:
MARGOT KIDDER
now we're talkin' big-time comics on the big screen — the lowdown from the live-action lois lane
31

LETTERS:
THE LAST WORD
perhaps the weirdest letters page we've ever printed — from country music to *the monkees*
47

"The 2099 books — the response has been very

X-MEN and X-MEN 2099 TM & ©1993 Marvel Entertainment Group, Inc.

favorable and the series is deemed a success."

JOHN FRANCIS MOORE

On these pages (and throughout), the finished artwork from X-MEN 2099 #1. Pencils are by Ron Lim, inks by Adam Kubert.

The name John Francis Moore may not be well known to the legion of Marvel Comics fans, but that is about to change. John's first work for Marvel was developing the DOOM 2099 book for the 2099 series edited by Joey Cavalieri.

Before working for Marvel Moore's credits included such diverse titles as AMERICAN FLAGG, SUPERBOY, DICK TRACY for Disney, and IRONWOLF. John Francis Moore was also on staff and wrote several episodes for the FLASH television series as well as the SUPERBOY and HUMAN TARGET television shows.

John Francis Moore is about to become a household name for fans of Marvel mutant titles as the writer of the soon-to-be-released X-MEN 2099 book. John fills readers in as to the direction for the newest mutants on the block as well as introducing the main characters.

CHARLES D. NOVINSKIE: *The first thing I would have to ask is how you got involved with the X-MEN 2099 book.*

JOHN FRANCIS MOORE: There was a core group of 2099 books — RAVAGE, SPIDER-MAN, DOOM, and the PUNISHER. The response has been very favorable and the series has been deemed a

VITAL STATISTICS

Born: September 5, 1964; Charlotte, NC
Education: Art degree, California State University at Fullerton
Favorite Writers: Milton Caniff, Will Eisner, Howard Chaykin, Lester Bangs.
Hobbies: Playing guitar.

"It's easy to live in a major city and to think

success.

CHARLES: *Unlike, say, the New Universe line attempted for the 25th anniversary of Marvel.*

JOHN: Exactly. There was the possibility, at least as far as public perception, to have this line of books perceived as another New Universe. The X-MEN 2099 book seemed like the next logical marketing move. With all of the 2099 books **Joey Cavalieri,** editor of the 2099 books, had solicited proposals from all of the different writers. A lot of writers, myself included, did proposals for X-MEN 2099 but none of the original ideas turned out to be what Joey or **Mark Gruenwald** had in mind for the series. It was **Cavalieri** and **Gruenwald** that developed an overview for the series and then Joey offered the book for me to script. It was a great assignment and I was glad to accept it. Since then, Joey and I have been further developing the characters and trying to figure out who they are and how they operate. We're working out how the book will feel. Joey is a great editor and a really smart guy. His editorial input has been great in the respect that he has helped me shear away my tendency to over-plot. On the X-MEN he's been a great editor.

CHARLES: *I found the choices in characters to introduce the 2099 series interesting. Wouldn't it have made more sense to introduce an X-MEN 2099 series as one of if not the first series titles in order to ensure success?*

JOHN: I can only speculate that since the 2099 books were seen as a risky proposition that they didn't want to have an X-MEN book and then have it fail. I don't think they would have wanted an X-MEN title associated with a failed series. Once again, Marvel operates on the theory that if something is successful they will ride that success with as many titles as possible.

CHARLES: *X-MEN 2099 makes you the writer on two 2099 titles, the other being DOOM 2099. Correct me if I'm wrong, wasn't DOOM 2099 your first work for Marvel?*

JOHN: That's correct. I met **Joey Cavalieri** in the summer of 1991. I had just returned from Italy to New York and **Kyle Baker** had a gathering of creators at his place one Sunday afternoon. I met Joey, who was still working at DC at the time, there. He in fact paid me one of the highest compliments I had ever received. Joey mentioned that he had written some SUPERBOY scripts after I had left the book and he said that in going to write the scripts he had writer's block after reading the books I did. That's about as good as it gets from your peers.

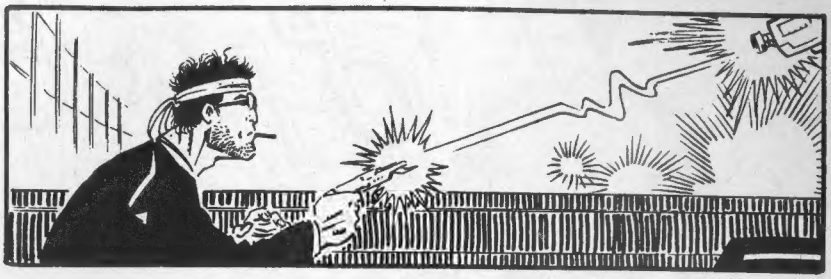
CHARLES: *Was DOOM 2099 already in the works when you signed on?*

JOHN: The book was already planned as part of the 2099 series although it had gone through a number of permutations. I think it was originally something that **John Byrne** brought up, but I'm not sure. Obviously **Byrne** left the company so it all ended at that point and had to be reworked.

CHARLES: *Actually, I believe that was a project that both John Byrne and Stan Lee were working on and it was initially called WORLD OF TOMORROW. I think that was the tentative title.*

JOHN: Marvel decided that they wanted to do a future series line based somewhere in the not-too-distant future. We wanted the book to be close enough to the present that we didn't have to make everything up, and yet far enough away that we would have the leeway to do what we wanted. We basically wanted to have a clean slate to do as we pleased. As far as 2099, the year just had a nice sound to it. In the original plans Doom was seen as the sort of Machiavellian power in shadow of the 2099 universe. Once again they solicited proposals for the 2099 books. I came in at the last moment and DOOM 2099 was the last book scheduled to appear. When **Cavalieri** moved to Marvel he called and asked if I was interested in the book and at first I said no since I was in transition moving from LA to San Francisco. About two months later I decided that I really wanted to be doing a book. I called Joey and told him I had changed my mind and he said that we've assigned all but one book, DOOM 2099. And that was perfect because that was the book I wanted to do. I sent in a proposal that Joey liked. My idea was that rather than set out with Doom as an overwhelming power we should knock him down a few pegs and then watch him build him-

the rest of the world thinks the way you do."



self back up. The plan is to build him slowly up to the superpower of 2099 that he currently is.

CHARLES: *I like the fact that in DOOM 2099 you've kept us guessing as to Doom's true identity and how it relates to the present-day Doom.*

JOHN: I think the strength of the DOOM 2099 book is that the character is related to the current Marvel universe without having a direct umbilical to the present. It also gives me enough leeway to refer to throwaway references and asides for the book.

CHARLES: *Getting back to the X-MEN 2099 book. — It is scheduled to be out when?*

JOHN: The book will be out in August.

CHARLES: *The main question on everyone's mind has to be, who are the X-Men of X-MEN 2099?*

JOHN: The leader of the X-MEN is the former outlaw gang member named Xi-an Chi Xan. Xi-an is basically the equivalent of a biker who has had a religious vision. He decides that the world is in need of restructuring and that he is going to play a major role in that restructuring. He is a mutant that has a misshapen hand that can destroy things on a molecular level. As they say, that will be both his blessing and his curse. He is the equivalent of Professor X, Cable, or Magneto in respect to his relationship with the rest of the X-Men 2099 although he is not a father figure but rather a peer. Consequently, while some of the X-Men are incredibly loyal to him, others have less of an unbreakable loyalty. All of the X-Men are committed to their own form of change in society. Some have plans to carry out environmental monkey-wrenching, other media piracy; they all have an activist's agenda. These X-Men will be far less reactive in their quest to change the world.

CHARLES: *Where will their base of operations be?*

JOHN: They don't have a permanent base of operations right now but rather a locale. They will be drifting across the American southwest in a van called The Experience. In my version of the western U.S. in 2099 the United States has been divided up. Alchemax is the political power for the eastern seaboard, but as you travel further west you have a loose-knit group of political states known as the Federated States of America. It is basically a group of political and corporate entities allied against Alchemax.

It's easy to live in a major city and to think that the rest of the United States or the rest of the world thinks the way you do. America is a wide-open place and it's very evident when you travel the southwest. There is a lot of room for a lot of different people with a lot of different life styles. That is sort of the type of society I want to explore in the X-MEN 2099 book. I want to give the X-Men room to move around in and get that exposure to different cultures. It will also give me the chance to explore other avenues rather than just corporate villains.

CHARLES: *So far we know that the leader of the X-Men will be Xi-an Chi Xan and that they will be roaming the desert southwest. What about the other X-Men?*

JOHN: There is a character called Meanstreak who is an accelerated man. He is able to move at super-speeds. His name is Henri Huang and he is someone who dropped out of Alchemax's corporate university realizing he didn't want to be a part of the corporate machine. While he is a genius and electronic wizard he flunked out intentionally so that he would be seen as useless by the corporate powers that be. He will be part of a group of video pirates known as the Videogoths.

There is also a female mutant by the name of Krystalin. She will basically represent the New Age Earth Mother of the group and she will be able to project crystalline objects. Her concerns will be that humanity isn't lost in the fight. She will try to prevent bloodshed whenever she can.

CHARLES: *We seem to have counterparts to the present-day X-Men. Will we have a corresponding character for Wolverine?*

JOHN: I would have to say Bloodhawk would be the obvious comparison to Wolverine. Bloodhawk is a loner that really has no intention of being a part of the group. He is an antisocial desert hermit of sorts who decides that humanity isn't worth saving but that the Earth is.

The second in command for the group is the woman Shakti Haddad, who is also known as Cerebra, who is able to identify mutants without the use of machines. She is also able to affect the basic brain functions such as motor skills. While she can't control someone's mind, she can place a neural block over your motor skills in order to take you out. I see her as the coldest member of the group. She will always take the analytical approach rather than an emotional avenue.

There is also a girl that is a 16-year-old runaway named Serpentina and whom I

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"You'll see one of the X-Men 2099 evolve into a villain."

refer to as Tina. She has a really malleable body, hence the name. She is committed to Xi-an's vision because she sees him as the person that saved her from a horrible life on the streets. She bonds with Timothy Fitzgerald, who first introduces us to the group and will be known later on as Skullfire. Tim was basically a corporate drone, a person that would never ascend the corporate ladder. Skullfire's mutant powers are ambient energy absorption which he can store and later release. His abilities manifest themselves rather suddenly and he really can't control them. Tim's powers manifest themselves under times of stress so he can no longer work his job. He eventually ends out on the street and is sustained only by the manifestation of his power. Tim is found on the streets by Cerebra and is invited to join a gathering, which is a meeting for discards of corporate society. Xi-an challenges these people to choose their own destinies and he uses the X-Men as his strike force. Xi-an is aware of the past history of the X-Men and he uses that knowledge to build his X-Men while defining his blueprint for the world. In some ways Xi-an is as single-minded as Doom is.

CHARLES: *Does that cover all of the X-MEN 2099 cast of characters?*

JOHN: There's a character named Metalhead, who is a metal mimetic. He can absorb the properties of any metal he comes in contact with. He is actually a musician who is a syntho-percussionist.

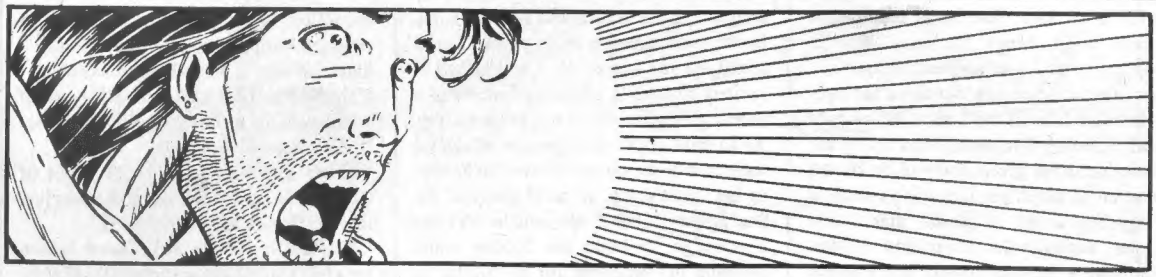
CHARLES: *That's an incredible cast of characters for a first issue. What format will the book be in?*

JOHN: The first issue is 23 pages of story with a card stock and foil cover just like the first DOOM 2099 book.

CHARLES: *X-Men have been known for their classic adversaries. X-MEN #1 introduced the world to Magneto, one of the Marvel Universe's most enduring and powerful villains. Is there a classic villain for the X-Men 2099?*

JOHN: What you'll see is that one of the original X-Men 2099 members will

"I'm staying away from Wolverine. That all gets back



evolve into a major villain. That character is Junkpile. Before Xi-an had his vision to form the X-Men he was a member of the gang known as the Lawless. In that group was Junkpile who is a mutant that has the ability to reshape his body with scrap metal. If he has an arm blown off his arm will be recreated using whatever scrap metal is available. Junkpile is less than thrilled about Xi-an's change. Junkpile feels that his mutant abilities give him the privilege to live as he wants to live and that the rest of the world is just cattle to him. Junkpile ultimately plays Judas to the rest of the group and Xi-an is shot in the first issue because of Junkpile's attitude towards the X-Men. The first three-issue arc is a storyline I've been calling "Fear and Loathing in Las Vegas." That isn't the official title.

CHARLES: *What is the official title for the first storyline?*

JOHN: There really isn't one. Story titles are a bitch. *(Laughter.)* Joey and I go back and forth on the Doom titles quite a bit.

CHARLES: *Will there be any ties to the current X-Men?*

JOHN: No.

CHARLES: *By design?*

JOHN: Yes, and there are two reasons for that. The first is a general 2099 editorial edict which is not to conflict with any of the current continuity. The general rule is not to undercut anything that teams on current books are doing. Along those lines, we probably won't ever establish whether or not the Doom of 2099 is the current Doom. We don't want to say he survived into the 21st century.

Another reason we won't see a connection between the X-Men groups is the fact that it's a political thing. **Bob Harras** is in charge of the current X-MEN titles and **Joey Cavalieri** is in charge of the 2099 books. In terms of day-to-day maintenance it's simpler that we stay in our corner and they stay in their country.

CHARLES: *That may negate this next question, but 2099 isn't that far away. When we look at the current turn of events for mutants in the X-books things look pretty bleak. Then all of a sudden here it is, 2099, and mutants are alive and well. How do you explain that without destroying any continuity?*

JOHN: We get around that by making references to something known as The Great Purge which is a point in time where nearly an entire generation of mutants either die or disappear. Of course we're being real vague about when that happens. It does explain why there aren't a vast number of mutants in 2099 like there are today. Later on in the series the X-Men will go in search of what happened to these mutants. Like I said, this is a future storyline, but the mutants of 2099 will learn that there was at one time an underground railroad for mutants. We won't spell out what really happens, but rather we'll be rather oblique. My theory, if you look at history in general, is that we lose track of the day-to-day politics of life and the heroes of 100 years ago. There's no reason to believe that the generation of 2099 will be aware of or even care what was important to us. While some people

to not wanti[illegible]uity."

will be known, say Xavier and Magneto, we'll hear mention of names that aren't recognizable to us because obviously things will have happened between the years 1993 and 2099.

CHARLES: *What about the possibility of a character like Cable showing up? A character that has time-travel capabilities.*

JOHN: I have no plans to bring Cable in. It would be an obvious choice but right now there are no plans.

CHARLES: *It seems also plausible that Wolverine could survive the years. Why not a Wolverine 2099 book?*

JOHN: To tell you the truth, I'm staying away from Wolverine. Wolverine is the big character that I'm staying away from. That all gets back to not wanting to mess with the current continuity. To say that Wolverine survived all of those years would take away from the suspense of asking yourself, "Can Wolverine die?"

CHARLES: *Why not mention who the artist and inker will be for the book?*

JOHN: Sure. **Ron Lim** will be doing pencils. Ron is of course a factory in the way he can turn out pages. Part of getting to know these characters is getting to see how Ron has drawn them. Inking will be **Adam Kubert,** who gives Ron's pencils a little bit of a tooth. Together I think the book is very sharp looking.

CHARLES: *And of course Joey Cavalieri is the editor.*

JOHN: Joey is the editor on all of the 2099 books. And I have to say that he is really earning his pay. He does things that editors are supposed to be; he isn't just traffic manager.

CHARLES: *Any goals for the book?*

JOHN: Just that people read it, enjoy it, and that it stands on its own. Let's face it, X-MEN 2099 is the obvious marketing ploy. I hope that people read it and see some weight and substance to the book. I like it, but you know, I'm writing it.

CHARLES: *Does the fact that the X-MEN title is coming out after the 2099 line has been established make it a more legitimate title as opposed to people just rushing out and buying an unknown line of books just because it has X-Men in it?*

JOHN: I think so. I think we'll get X-MEN readers as well as 2099 readers. From the letters we've received readers that are picking up one 2099 book are picking up at least one other 2099 book.

CHARLES: *I almost hate to ask. When will we see the 2099 crossover?*

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IF YOU THINK HE'S GREAT, WAIT TILL YOU MEET XIIAN!
HE'LL DO MORE THAN IMPRESS YOU--HE'LL CHANGE YOUR LIFE!

JOHN: Funny you should ask that. We're going to do the inevitable 2099 crossover this winter starting in SPIDER-MAN 2099 and ending in SPIDER-MAN 2099 the following month. The storyline crossover will be titled "The Fall of the Hammer." It will run through all of the 2099 books that month.

CHARLES: *How did you first get involved in writing comics?*

JOHN: I was an assistant for **Howard Chaykin** when I was a junior in college back in 1985. I was the background assistant for him on THE SHADOW. My first professional credit was as colorist on the **Paul Smith** issues of AMERICAN FLAGG. Then I ended up taking over the writing chores during the time that Howard had assembled a studio to do AMERICAN FLAGG.

CHARLES: *Besides working on DOOM 2099 and X-MEN 2099, any other work you'd like to mention?*

JOHN: Sure, thank you. I'm working on a Duke Stratosphere story with **Kyle Baker,** Duke Stratosphere being one of the characters being introduced in DOOM. That story is for the UNLIMITED 2099 book. I'll also have a book from DC out in October called THE DEVIL'S WORKSHOP, which is Batman and Houdini. I wrote that with **Howard Chaykin.** I also have another one-shot prestige book from DC called UNDER A YELLOW SUN: A NOVEL BY CLARK KENT.

"I'm just doing things my own way. I

Superheroes on television have been a mixed blessing to date. BATMAN on TV almost killed comic fan interest in the comic book for years. WONDER WOMAN did nothing to help the sales of the comic book to any new fans. To date, TV's classiest superhero presentation arguably has been THE FLASH, which was blessed with state-of-the-art special effects, a great costume, and literate scripts by such comic-book luminaries as Howard Chaykin.

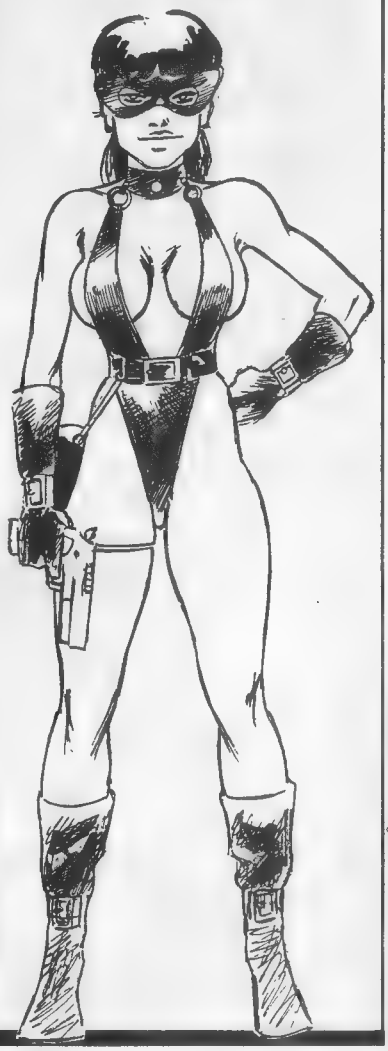
This summer, Fox TV is scheduled to run a two-hour pilot film for a potential ongoing series based on the comic book MODEL BY DAY. This all-but-unknown independent title could become highly collectible if the movie is as popular as its co-producers hope.

In the following interviews, I traced the evolution of MODEL BY DAY with its comic creator Kevin Taylor, and then the TV film co-producers Jeph Loeb and Matthew Weisman.

JEFF GELB: *You're the artist, writer and creator of MODEL BY DAY. How many issues of MODEL BY DAY have been published?*
KEVIN TAYLOR: The first run, just two issues by Rip Off Press.
JEFF: *Is there a second series?*
KEVIN: I'm doing another story in a book called EXOTICA, which is a title I'll be using to print all of my stories in.
JEFF: *An anthology title?*
KEVIN: Right, The current issue has two stories, both of which I'm doing myself. The one is a MODEL BY DAY story and the other is a science fiction story that will run for five more issues.
JEFF: *And both stories are written, drawn and created by you?*
KEVIN: Right.
JEFF: *Is it your book then? A book you're creating?*
KEVIN: Yes, it's co-published through Cry For Dawn. I have a good relationship with them and it's something I really want to do right now.
JEFF: *This book has seen a limited audience so far. What were the print runs of the two issues of MODEL BY DAY published by Rip Off Press?*
KEVIN: The first issue was around 7,000 and the second issue was a little less. Actually, the title was in the top ten for black-and-white books the month it came out.

KEVIN TAYLOR

Kevin's very first costume design for MODEL BY DAY — Feb. 1988.



All artwork accompanying this interview ©1993 Kevin J. Taylor

want to be my own editor and writer."

JEFF: *How do you explain that? What attracted people to this comic book?*
KEVIN: I have to give credit to the black-and-white cover.
JEFF: *This is what we would call an adult book. Is it a "X" rated book?*
KEVIN: It is an adult comic, but not "X" rated. I guess you could compare it to an "R" rated movie. The term they're using is mature audiences. I'd say it's a little stronger, so it's definitely an adult book.
JEFF: *Is this the first comic book you've ever worked on?*
KEVIN: That was it, the first one ever. I did some odd assignments for some local papers and small magazines, stuff like that.
JEFF: *But MODEL BY DAY was your first attempt to draw a comic? Obviously you read comics?*
KEVIN: Sure, but before I did my own comic I did the usual stuff going to show my work to Marvel and DC, but that didn't work out. That's why I decided to do my own stuff.
JEFF: *How did Rip Off Press get involved?*
KEVIN: I was sending the idea around for six months. This was back in 1989. They liked it right away and they agreed to publish it.
JEFF: *This book has been out for a couple of years now. What have you been doing in between that time?*
KEVIN: Actually, I did do another book for Rip Off, THE GIRL.
JEFF: *How many issues of that came out?*
KEVIN: Four issues by Rip Off and a one shot with Cry For Dawn.
JEFF: *And what did you do for Cry For Dawn?*
KEVIN: A few short stories and a one shot follow-up to THE GIRL.
JEFF: *So actually you've been pretty busy in comics.*
KEVIN: I'm just doing things my own way. I want to be my own editor and writer.
JEFF: *How do you feel your work has changed since the first MODEL BY DAY book came out?*
KEVIN: I think my storytelling has improved. The stories themselves are getting more involved. I'm more organized now and it shows in my storytelling. I'm also getting a little more political in my storytelling.
JEFF: *Do you still work with the MODEL BY DAY character?*
KEVIN: After I finish with the run that I'm working on for EXOTICA then that will be it for the character for a while. I'd like to write some novels using the character, but as far as comics are concerned I think I'll be finished with the character for a while.
JEFF: *Do you feel like your personal direction is going away from a continuing character or just away from this character?*
KEVIN: Just away from this character. There's so much more I want to do and so many stories I want to tell that I don't know if I'll stay with comics or just move into writing. It's tough doing one character on a continuing basis when you're a one-man show. I do it all including taking the finished art down to UPS and sending it to the printers. *(Laughter.)* It's a big burden.
JEFF: *How did Loeb and Weisman get in touch with you?*
KEVIN: **Jeph Loeb** contacted me back in 1991 at the San Diego Comic Con. He left a note for me at the Rip Off table. I met them three hours later and we talked. I felt good after talking with them and I felt a rapport with him. That's kind of rare for me.
JEFF: *Did he mention that he wanted to option MODEL BY DAY for television or did that come later?*
KEVIN: He mentioned it right off the bat that he wanted to do something with it.
JEFF: *So he had already read the book?*
KEVIN: Yeah, and that surprised me because the book had such a small print run.
JEFF: *Have you read the teleplay that*

The second (and used) design versio for MODEL BY DAY — pencilled and inked five months later by Kevin.

"I'm a huge Bruce Lee fan. I just thought about

Jeph and Matthew co-wrote?

KEVIN: I did, although I haven't read the current draft.

JEFF: *Do you think he captured the character the way you envisioned her?*

KEVIN: They did, although they did it differently. My character was basically a lingerie model. They made her a high fashion model where she is seen everywhere, billboards, magazine covers, that sort of thing. They put her in a high profile market.

JEFF: *Did they stick to the plot line of the first two books or did they come up with their own plotlines.*

KEVIN: I would say the plotlines are similar.

JEFF: *So I assume that you're happy with the work they're doing?*

KEVIN: Oh, yeah, I can't wait to see how it looks.

JEFF: *Have you seen photos of the actress?*

KEVIN: No, I've seen photos of the screen test. She's beautiful and I'm happy with the choice.

JEFF: *They kept the same idea for the costume, the hooded mask and the leotards?*

KEVIN: I haven't seen the designs yet, but the same motif will be there, black top, white bottom.

JEFF: *It's always great to see comics make it onto television. This may be the first time, though, that I can think of a book with as limited a print run immediately getting this far. When the Turtles movies and cartoons were done there were more issues out with larger print runs. This is a good bit of luck for you. How do you feel about that?*

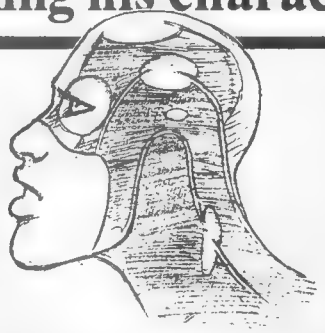
KEVIN: I don't know how I feel right now. I've been so busy trying to meet deadlines and paying rent that I haven't thought about it yet. It can be pretty intoxicating. It hasn't built up in me yet. When I finish my book and get a chance to relax maybe then it will all sink in.

JEFF: *You mentioned that you want to become more of a prose writer. Is that because you're getting tired of comics or*

Here: pencils and the finished inks from Kevin's MODEL BY DAY comic. Next page: various pieces from Taylor's sketchbook.

THEY LIKE HASSLING SUBWAY FARE BEATERS
-AND BEATING UP MOTORISTS GOING FIVE MILES OVER THE SPEED LIMIT.
WHAT ARE YOU DOING IN THERE?
NOTHING...

taking his character and making it a woman's role."



because you want to extend yourself into new directions?

KEVIN: A little of both actually. I'm not getting tired of comics. I enjoy doing them. It's just that it's so much work doing everything by yourself. I could hire someone to do inking and lettering but I'm a control freak and I like doing everything myself. I enjoy doing it but at the same time it's exhausting. I do want to move on to other areas and I don't know how much longer I'll be able to do comics.

It seems to me that the television show could lead to new things for me. Being involved in something cinematic seems to open doors.

JEFF: *When you started this concept did you draw upon a concept from something you read or did it just emerge from your consciousness one day?*

KEVIN: I was sitting around watching a **Bruce Lee** film; I'm a huge **Bruce Lee** fan. I just thought about taking his character and making it a woman's role.

JEFF: *So the idea didn't come from a comic — something like, say, a female Punisher?*

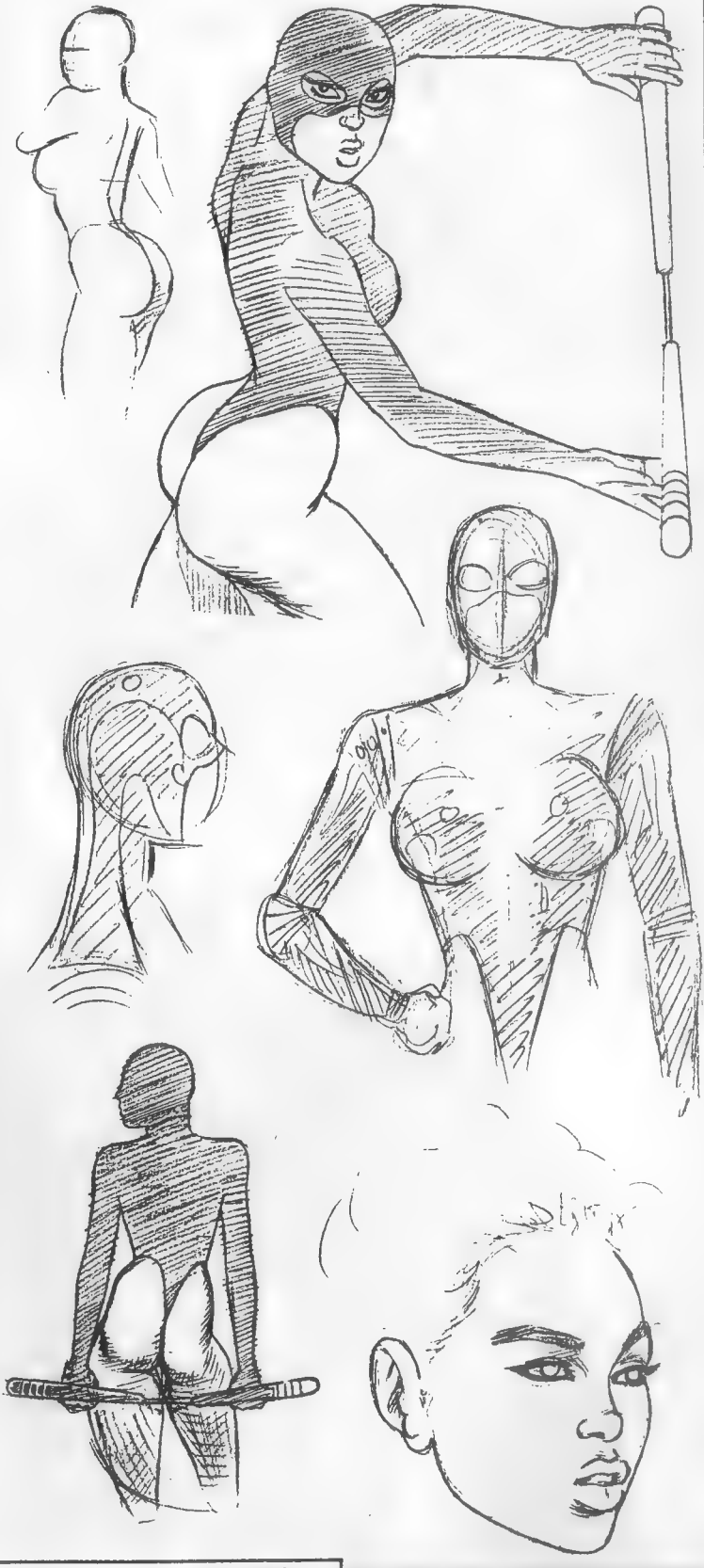
KEVIN: No, I don't read too many comics. Especially superhero comics. That was the most logical step for me, to draw superhero comics, but I was so turned off by comics in the '80s. I also got tired of doing up the sample pages and sending them off and doing the leg work and not getting any response. I gave up on superheroes. When I buy comics I buy them for the cover art or the art in general. If I don't like the way the art looks I won't pick it up.

JEFF: *And your current work isn't really superhero either.*

KEVIN: No, I'm more concerned with doing action/political stories.

JEFF: *You know that if this show takes off you maybe asked to come back to this character. How would you feel about that?*

KEVIN: It would probably take me a while to come back to it. The current series will go on well into next summer. I feel like I've been doing it too much. I've been working on it for five years now. I want to do other things.



"It's a Thelma and Louise we can understand.

MODEL by day™

JEFF GELB: *Is this your first project together or have you guys known each other for a while?*
JEPH LOEB: Since the dawn of time. *(Laughter.)*
MATTHEW WEISMAN: I've never met this man before in my life. *(Laughter.)* We actually met in film school at Columbia University in 1980.
JEFF: *So any previous film projects you've done were done together?*
MATTHEW: Absolutely.
JEFF: *What have you done together in film?*
JEPH: We did TEEN WOLF, COMMANDO, BURGLAR, TEEN WOLF II, we worked on THREE MEN AND A LITTLE LADY, CHRISTMAS IN CONNECTICUT, which **Arnold Schwarzenegger** directed for TNT. We spent the last year writing FRANKENSTEIN which **Anton Furst** was going to direct. Unfortunately, he killed himself — so that's not going to happen.

Matthew and I will also be writing a live-action version of Inspector Gadget.

JEFF: *That sounds wonderful! Matthew, are you a comics fan?*
MATTHEW: No, I am not.

JEFF: *So I have to assume that the MODEL BY DAY project was brought to you by Jeff.*
MATTHEW: That's right. He worked the deal in San Diego.
JEFF: *Jeph, I can't imagine you visiting the comic shops enough to have actually picked up the MODEL BY DAY comic. Am I wrong?*
JEPH: Actually, I do haunt the comic shops enough to actually pick up a comic like MODEL BY DAY although that's not what happened. I was at the San Diego Comic Con in 1991, which gives you a sense of how long things take to get developed. While I was there I saw a small, independently published comic, MODEL BY DAY. I met **Kevin Taylor** who did everything on the book: writing, drawing, lettering. Back then it was unusual to find a creator-owned comic in which the creator had total control of the book; today of course it's not so uncommon. At that time Kevin had done two issues for Rip Off Press. We struck up a conversation and there seemed to be

All artistic material accompanying this interview (and MODEL BY DAY) is ©1993 Kevin J. Taylor.

We like to think of it as a lingerie kung-fu show."

Above (l-r): Matt Weisman, Jeph Loeb and Kevin J. Taylor. Previous page: EXOTICA cover (detail) by Kevin. Below: Some of Kevin's pencil work from the MODEL BY DAY comic.

something about the blending of the two genres, that of modeling, or beautiful women running about, and superheroes. I just knew that there was a television series in it. As it is with everything with our partnership I had to get Matthew involved.

JEFF: *Do you roam around the San Diego Convention in search of the rights to characters or did this just sort of happen by coincidence?*

JEPH: I think we're always looking for properties that we can do.

MATTHEW: And not just at comic conventions. When we go into bookstores I'm always looking for things we haven't done.

JEFF: *So you and Kevin came to an agreement to represent the project?*

JEPH: Our company, which is Empath Films, optioned the property, which enabled us to represent the material to sell as either a movie or a television series. We chose to sell it as a television series.

JEFF: *How would you actually describe the project?*

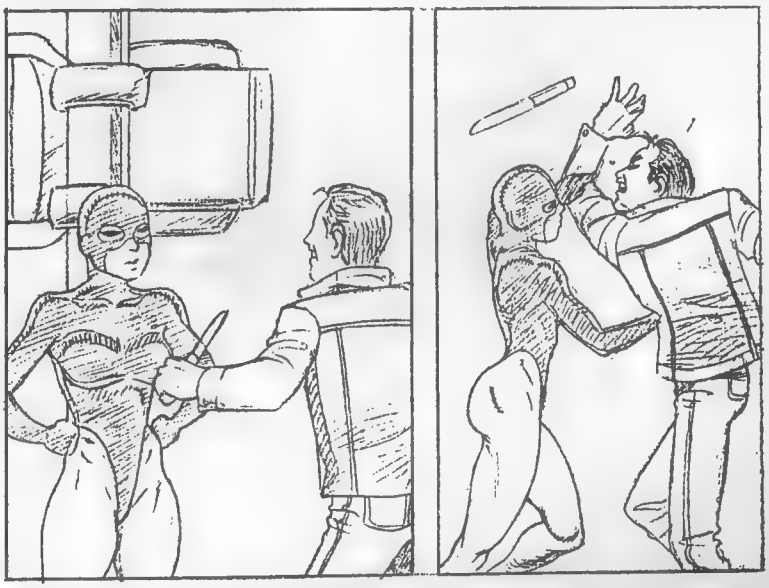
MATTHEW: Superheroes who don't wear a lot of clothes? *(Laughter.)*

JEPH: Matthew has a way with words, doesn't he? *(Laughter.)*

JEFF: *Now I can see why Fox went for it.* (Laughter.)

MATTHEW: Lewis describes the show as the feminist manifesto for the masses. It's a Thelma and Louise that everyone can understand. We like to think of it as a lingerie kung-fu show. *(Laughter.)*

JEPH: Fox will have on Monday nights, starting this summer, something called FOX NIGHT AT THE MOVIES. The idea is to have six to eight original movies that will air at nine o'clock, possibly with a host. Any of these movies may be spun off into a series or a series of television



"We searched for four months, which in televi-

movies like the Perry Mason series.

MATTHEW: Currently the show is designed as a two-hour movie format and not designed as a series.

JEFF: *But obviously the idea is to spin it off into a series.*

JEPH: Either a one-hour weekly series or a series of two-hour movies. The first movie would be MODEL BY DAY in New York and Morocco, the second would be MODEL BY DAY in Paris and Hong Kong. Sort of like the Bond films.

JEFF: *Matthew, when Jeph brought this series to you, did you think he was crazy?*

MATTHEW: No, he does this to me all of the time. I read it, I listened, and from a business point of view I could see why we were doing it because I understand this co-production thing. And it seemed to me that it could be funny; that's the way I approached it, the humor of the situation.

JEPH: It is definitely tongue in cheek and hopefully the cast, crew, and audience will see it that way as well.

JEFF: *What about Kevin Taylor? When I talked to him about the series he didn't see it as a comedy.*

JEPH: Well, comedy isn't exactly the right word; do you think Bond films are comedies? I say that James Bond's films are spoofing the genre of spy films and I find them very amusing.

MATTHEW: The concept is sort of, well, picture a superhero/super model concept. It — in itself — is a funny concept. I don't think I'm putting words in Kevin's mouth, but I think Kevin sees the humor in the concept. While Kevin's character in the comic book is darker than our character in film, they both have a wry point of view about what they're doing.

JEFF: *How hard was it selling Fox on the concept of basically a superhero show?*

JEPH: Actually it was the easiest part of the entire process. They had actually told the television community that they were looking for a superhero that would fit into the Fox demographics. And that is the 18-35 year old male. We wanted to bring them something that would possibly cross over. Rather than her just being a superhuman we wanted her to be more human. Someone that when she went out she got hurt. We never wanted her to have any more powers beyond what you could learn if you took Aikido or Tai-Kwan-Do. It wasn't like she could fly or had a super car. Models wear costumes all the time; it wasn't too far-fetched that she could literally borrow costumes from a fashion show to make a costume to hide her identity and then go out and fight crime.

JEFF: *Is the show actually going to be called MODEL BY DAY?*

JEPH: Absolutely.

JEFF: *It occurs to me that this is a heroine that doesn't have a name for herself in her costumed form. Or does she?*

JEPH: That was one of the things we had to address. We decided that she needed something and we wanted to play it in a way that it had never been played before. In the story the costume has white suspenders in the back. The first time she appears, because she is a vigilante, the

sion is unheard-of. We looked at over 300 women."

police shine a spotlight on her, see the white suspenders and all that is made out is the "X" on her back. The media immediately dubs her Lady X. We actually have a few dummy NEW YORK POST headlines that have nothing on them except a big "X" and in one big headline it says, "Who Is Lady X Anyway?"

JEFF: *That's great. You've given her a hook for the media to refer to her.*

JEPH: Right, and the comedy of it is that she thinks it's a terrible name for a hero and so through the whole story she keeps saying, "What about Silhouette?"

JEFF: *I assume that both of you wrote this together. Is this story true to the storyline of the first two issues of the comic book?*

JEPH: It is and it isn't. In the comic book she had a roommate and best friend named Jay. The roommate got attacked and she decided to do something about it. That really was our jumping-off point. The story then went on in a totally different direction and we then created a different plot which dealt more with what we thought was true about being a hero. And that is that once you start down this road your entire life can become a calamity.

JEFF: *What level of input, if any, has Kevin had into the production?*

JEPH: Kevin has been involved in the sense that we keep him posted throughout each new draft and talk to him about the things we've been doing. Other than that, specifically, he hasn't had a lot of hands-on involvement.

JEFF: *Which seems fine by him.*

JEPH: In fact a lot of it was his decision by choice. There were opportunities where we asked him to become more involved.

MATTHEW: If the show goes to series then he will be involved as associate producer and he will actually write one of the episodes.

JEFF: *Fabulous! Let's talk about the show itself. Who is your star?*

JEPH: We searched for four months, which in television is unheard-of. We had the time to cast for the picture since we were waiting until the spring to start shooting. We looked at over 300 women between Toronto, London, New York, and Los Angeles.

JEFF: *Three hundred beautiful women*

JEPH: Three hundred extremely beautiful women. *(Laughter.)*

JEFF: *That is a tough job. You have my sympathies.*

MATTHEW: Somebody had to do it! *(Laughter.)*

JEPH: And that did include some super models such as **Rachel Hunter, Eli McPhearson,** and **Kathy Ireland.**

JEFF: *What was wrong with any of those choices?*

JEPH: In the end we didn't feel that any of them were as strong as the person we ultimately ended up with. Not to take anything away from them, but we wanted someone who had a little acting experience. We went with a high-fashion model by the name of **Famke Janssen,** originally from Amsterdam. She's been on the cover of numerous magazines and decided two years ago that she wanted to act. Some of you reading this interview will know her because she did an episode of STAR TREK: THE NEXT GENERATION called "The Perfect Mate." She played the part of a woman that was bred from inception to be the perfect woman both in beauty and in brains. So that would be a perfect choice for us.

JEFF: *Can you tell us about any of the other cast members?*

JEPH: We have **Shannon Tweed** whom some of the readers will know as a former Playmate of the Year. She's playing a villain for us. **Sean Young** is also joining us in a cameo role. Sean will be playing Mercedes, who is the head of the modeling agency that our hero works for.

JEFF: *And what about your director?*

JEPH: Our director is **Christian Duguay,** whose credits include LIVE WIRE along with SCANNERS II and III.

Example of Kevin's pencils and finished inks & tones.

I KNOW I'M NOT AS GOOD AS YOU-
I JUST WANTED TO SHOW THEM THAT NOT EVERYONE IS AFRAID OF THEM, OF CRIMINALS.
THAT SOME OF US WILL FIGHT BACK.
SOMEONE'S GOT TO STAND UP TO THEM, LEX.
SOMEONE'S GOT TO TRY.

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Floaters text © 1993 Cinque Lee and Sean Fagan. Illustrations © 1993 Lance Tooks. Floaters and characters appearing

"It would be like Adam Hughes meets Jim Steranko."

JEFF: *Is this an effects movie?*

JEPH: There will be a lot of stunts, kick boxing sort of things that Famke will be doing by herself. There's one big shoot-out where there will be a lot of action effects.

JEFF: *How long is the shoot?*

JEPH: It will be four weeks.

JEFF: *Can you say anything about the budget?*

JEPH: It's actually very high for a television movie because we have a co-production. We have as much as $5 million at work.

JEFF: *Will there be other releases of the project?*

JEPH: There will be a U.S. version and a European release which will be more violent and have a little nudity and stronger language in it. All of that will be in the cassette version.

JEFF: *So for all of the soon-to-be Famke fans they'll want to watch the video cassette version.* (Laughter.)

MATTHEW: Famke won't be doing nudity. It will be other characters involved. Basically, there will be an "R" rated version of the film.

JEFF: *What would be your dream goal for the show?*

MATTHEW: Enormous merchandising . . .

JEPH: And about a hundred episodes. *(Laughter.)*

JEFF: *Would you rather see MODEL BY DAY as an episodic series every week or a series of movies?*

JEPH: It would depend on the situation and the people involved.

MATTHEW: And all kidding aside, and I can't mention any names, but a large toy company is interested in using this to promote a combination merchandise/television series. If that were the case then that would be in our interest financially.

JEFF: *So if I'm a comics fan reading this interview, what would you say would be the main reason for me to watch this show?*

MATTHEW: Great action and great looking women! *(Laughter.)*

JEPH: It would be like **Adam Hughes** meets **Jim Steranko.** *(Laughter.)*

I should also mention that we're hoping to have a screening of the film at this year's San Diego Comic Convention which is August 19-22. It will have already aired but we're working on having a panel after the screening featuring ourselves, Kevin — and Famke, if she's available.

"CHALLENGERS was edited and re-edited

Left to right: Weisman, Loeb, Taylor . . . and director Christian Duguay (LIVE WIRE, SCANNERS II and III).

JEFF GELB: *Let's talk a little bit about the series you did for DC, CHALLENGERS OF THE UNKNOWN. How did you like working on a comic book? This was your first comics experience, was it not?*

JEPH LOEB: It was, and it was a lot of fun. I have to give the credit for the enjoyable experience to two people: **Tim Sale,** with whom I ultimately became good friends, and my editor **Elliot Maggin,** who completed the job and then left the company. As a work experience it was terrific. Ultimately in the end I was a little disappointed that the sales didn't warrant continuing the series.

JEFF: *How did you feel about the book's success as far as finding its audience?*

JEPH: I get three reactions. The first one, which is the most important, is the numbers game. It started out very strong, which I attribute to the fact that we were a revival book and that we had had a terrific **Brian Bolland** cover. From that point on we continued to fall and DC told us that unless we managed to level off that we couldn't continue. By the end we continued to fall rather than level off in sales. That gave them some cause for concern.

The second reaction was that editorially there were some questions about what we had done. With Elliot leaving the company then there became the question as to whose regime the characters were going to fall to. They were turned over to **Mike Carlin.** In the initial conversations Mike did not want to take the characters in the direction we were headed.

Lastly, in terms of reaction, the people who read the book loved the book. When I went to conventions or into comic shops people said they loved the book. We just couldn't get people to buy the book. That ultimately made the decision that DC didn't want to continue the book. We did a follow-up sequel story which we're waiting to see when JUSTICE LEAGUE QUARTERLY editor **Brian Augustine** is actually going to publish it.

JEFF: *As a writer, did you feel that you accomplished your goals as far as the CHALLENGERS series was concerned?*

JEPH: To a certain extent. I think that one of the things that was very hard to remember about the Challengers was that we wrote it, drew it, edited, and re-edited with three editors over the course of the series and it took us three years. A lot of that had to do with changes in schedules and other things. The bottom line was that by the time the book had come out there were things we did in the first issue that I wish we hadn't done. In 1987 and 1988

JEPH LOEB

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with three editors. It took us three years."

Tim Sale pencil page from the short-lived CHALLENGERS OF THE UNKNOWN (1991-92 series).

"Tim Sale's artwork was so stunning I asked

Slated for Halloween '93 release — as an 80-page special — pencils and (next page) finished inks by Tim Sale. This is Jeph's second teaming with Tim. Archie Goodwin is editing. This would have been the 17th page of book #2 of a 3-issue LEGENDS OF THE DARK KNIGHT — before it was decided to gather it all in total and do the oneshot.

if we could do a oneshot Halloween special."

"Rob Liefeld had reinvented the comic telling story

people were buying books where the story wasn't really told in a linear form. By the time the book was published in the summer of 1990 **Rob Liefeld** had reinvented, once again, the comic telling story to the point of large panels with a lot of action and not a lot of characterization. Our book wasn't that, and I think that turned off a lot of our readers. We set out to do a book that was very adult in nature and more in the ANIMAL MAN tone, except that by the time the book was published that type of story had vanished. People were looking for stories with people with big guns blowing everything up. If I had to do it all over again I'm not sure that's what I would have done with the characters.

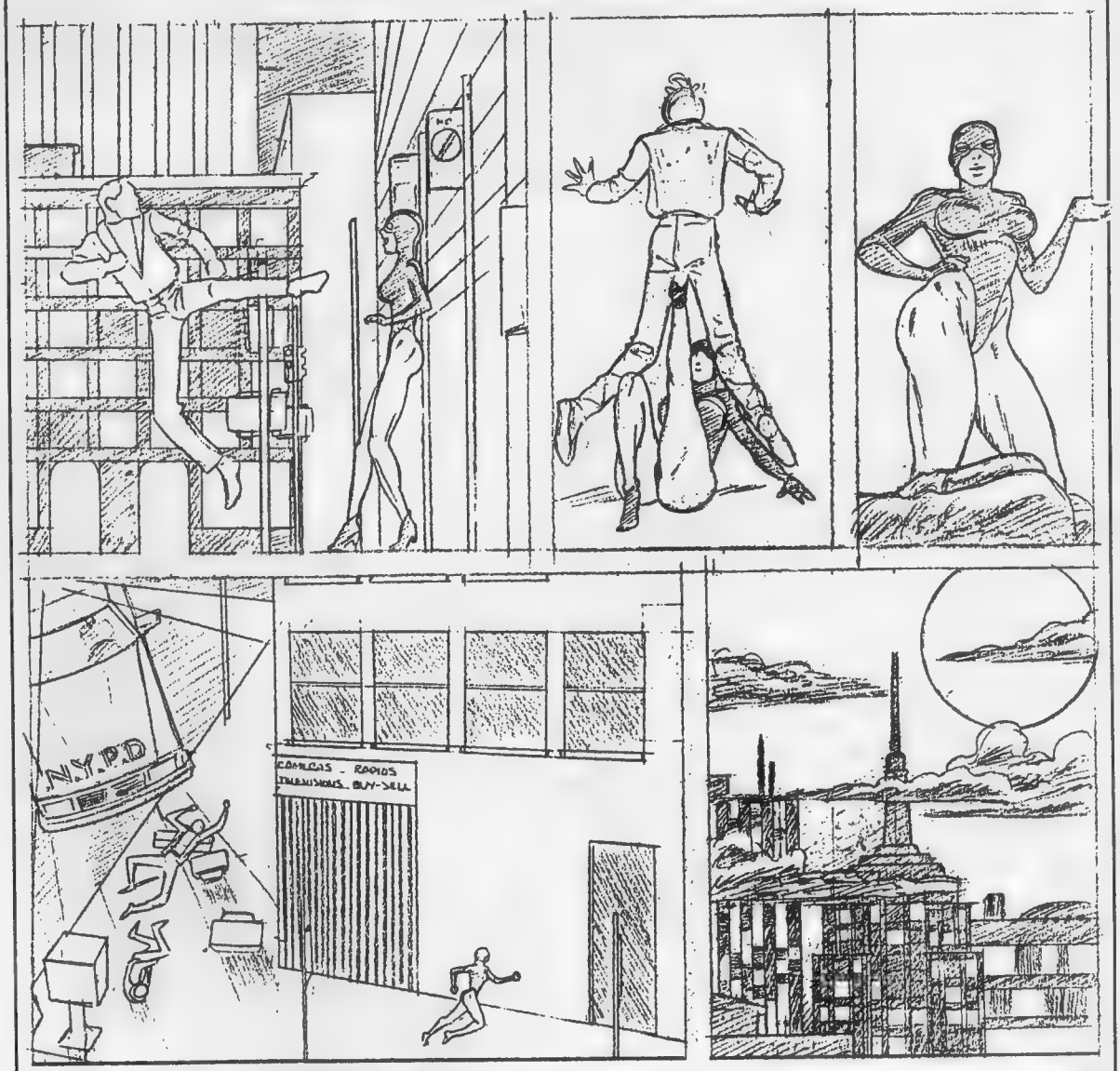
JEFF: *Do you have any other comics work coming up?*

JEPH: I have two things, both of which I'm excited by. The first we'll see in July which is the ACTION COMICS ANNUAL. I'll be doing one of the new Superman stories. The idea is to create new villains and characters for the DC Universe. It always amazed me that there was never a Jekyll and Hyde type of character in the DC Universe, where Marvel has done well with that concept in the Hulk and the Thing. I created a character based on the idea of a crippled Metropolis homicide detective by the name of Eddie Walker. Which, coincidentally, is the name of the cop in MODEL BY DAY. I can't say much more except that the guy transforms into a seven-foot, ferocious creature with a sense of humor with the name of Loose Cannon. He's the kind of guy that will tear down an entire bank building to capture a bank robber and when the police say "Thanks, but you just destroyed an $11 million dollar building," he'll shrug his shoulders and head off for a cheeseburger.

JEFF: *So are we calling this guy a villain or a hero?*

JEPH: *(Laughter.)* He's a hero who has his own style. He's a cop that was so frustrated by the system because it never worked — but now he has ultimate power.

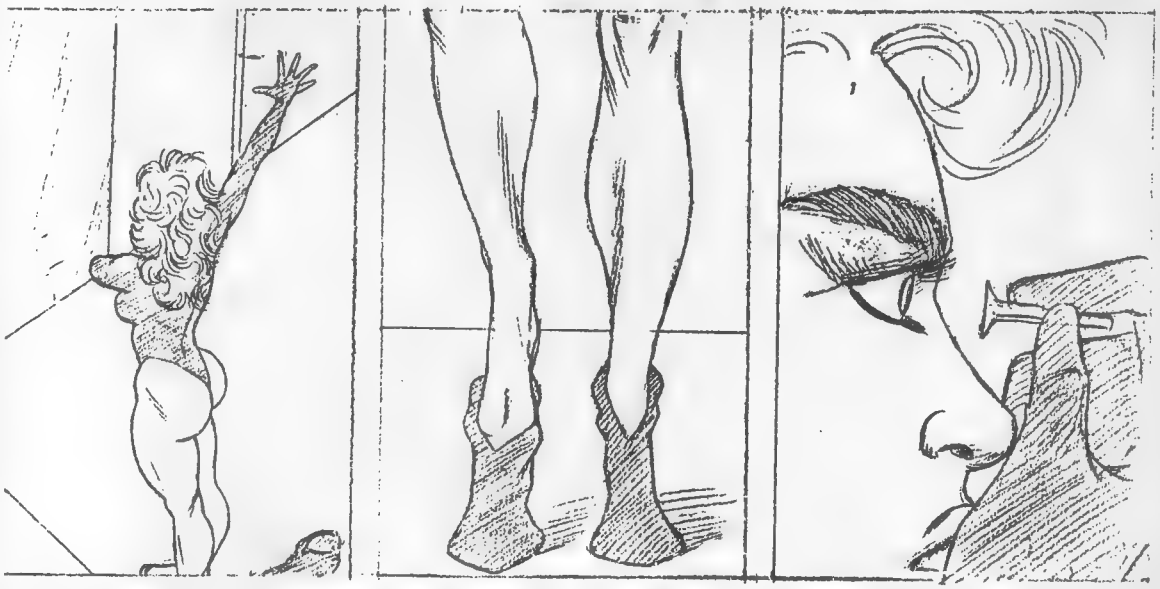
Pencil panels from MODEL BY DAY comic story by creator Kevin Taylor.



to the point of large panels with a lot of action."

SHE'S GOT SOME BRUISED RIBS AND A BLACK AND BLUE FACE.
AND HER EYE IS MESSED UP TOO.
THE COPS GET 'EM?
HA! ARE YOU KIDDING?
THOSE GUYS DON'T HAVE TIME TO CATCH REAL CRIMINALS.

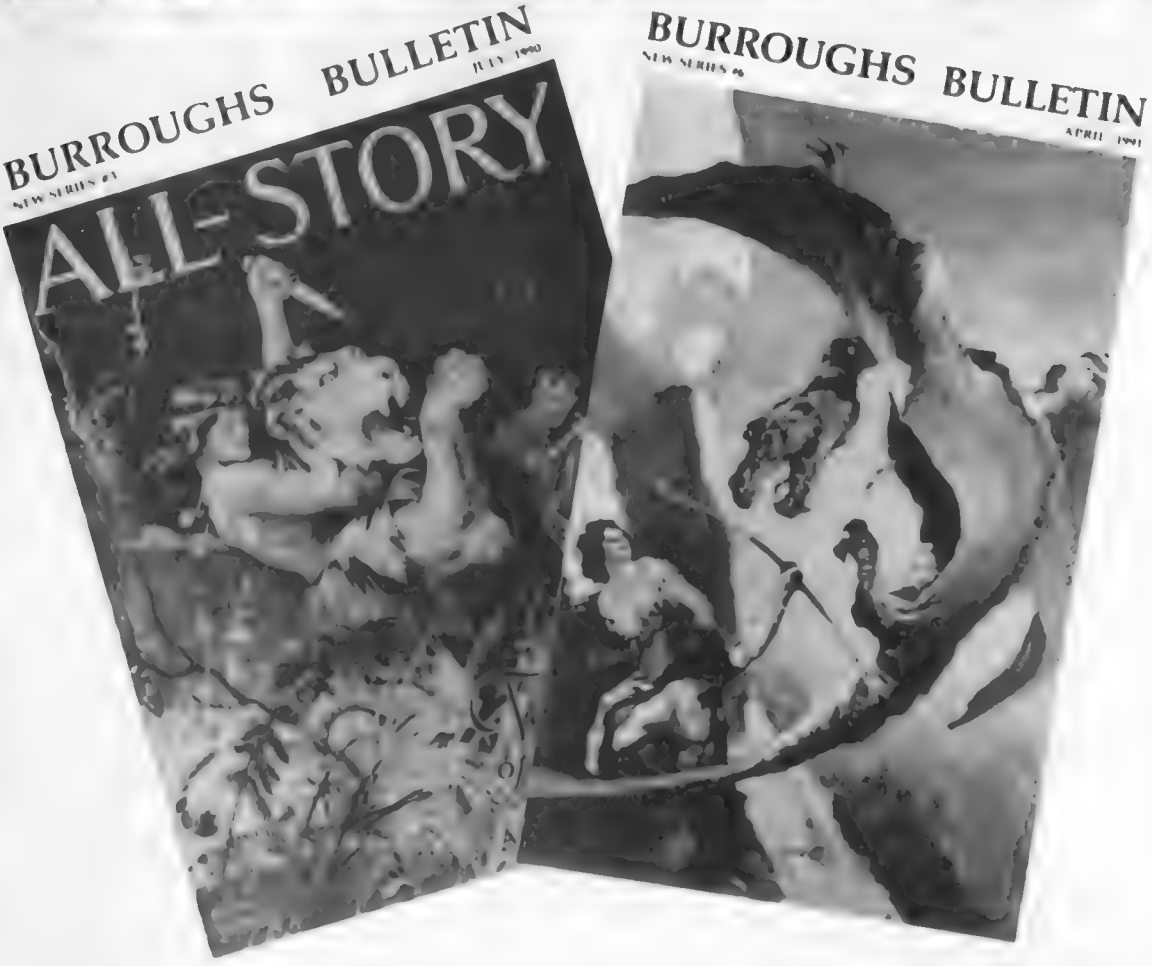
A/b comparison of Kevin's MODEL BY DAY artwork.



I'm hoping that the character will spin off and join the Justice League just for sheer power.

Mike Carlin then came up with someone for me to work with who I had never worked with before. (**Tim Sale** is the only artist I've ever worked with.) I'm working with a wonderfully talented newcomer by the name of **Lee Moder** who is the new artist on WONDER WOMAN. A lot of people now know Lee as the new **Adam Hughes** because he draws such great babes. We basically have 54 pages of action. It's non-stop action of this big blue guy going toe to toe with Superman and tearing up the city. Which for me is what comics used to be.

The second opportunity is to work with **Tim Sale** on LEGENDS OF THE DARK KNIGHT. I went to **Archie Goodwin,** the editor on the book, with a three-issue story that involved the Scarecrow — where Batman hunts down and catches up with the Scarecrow the day before Halloween and is exposed to a healthy dose of the fear toxin. What we explore is the question, what does Batman fear the most? For us the answer was that Bruce Wayne would want a life of his own. The story takes place early on in Batman's career, around the Year One era. The story explores why Bruce can't fall in love. Tim has drawn the first two issues already and the artwork is incredibly stunning. The art was so stunning that I went to **Archie Goodwin** and asked if there was any way we could do the book as a oneshot, eighty-page Halloween special. I just found out two days ago that it was approved as the Halloween special and that it will, I believe, have a foil-embossed cover. Tim drew a Halloween pumpkin as the mouth of the Bat Signal. It will be an orange pumpkin on a black background. I'm excited about the book!



The Burroughs Bulletin, a quarterly magazine, was founded in 1947 to honor America's master storyteller, Edgar Rice Burroughs, creator of Tarzan of the Apes, John Carter of Mars, and more than 30 other superheroes. Subscribers also receive a monthly newsletter, *The Gridley Wave,* and automatic membership in the Burroughs Bibliophiles, which holds annual conventions (Dum-Dums) featuring celebrity speakers, huckster rooms and recognition awards. Annual subscription rates are $28.00 (domestic) or $35.00 (foreign) to cover printing and mailing costs. Send subscriptions or requests for more information to George T. McWhorter; Curator, Edgar Rice Burroughs Memorial Collection; Editor, Burroughs Bulletin; University of Louisville Library; Louisville, KY 40292. Telephone (502) 588-8729.

"I wasn't allowed to read comics. I never read a single comic."

Lois Lane (Margot Kidder, right) introduces her hero, Superman (Chris Reeve) to Lacy Warfield (Mariel Hemingway, left), the daughter of the new owner of THE DAILY PLANET, in the Warner Bros. production of SUPERMAN IV: THE QUEST FOR PEACE.

The bespectacled Christopher Reeve stoops to retrieve his fedora from the pavement, then glances upward to see Margot Kidder dangling helplessly beneath a wrecked helicopter atop the DAILY PLANET building, seconds from a plunge into oblivion. With John Williams' strings keening in the background, the genial guise vanishes from Reeve's chiseled visage in a wash of icy determination. We see once again — and once again, something within us is deeply satisfied by the sight — that the mediocre demeanor was but a fiction, a pose useful for whiling away the mundane hours which creep on at their petty pace from day to day.

But now, the 11th hour tolls. Reeve turns, not ambling now but striding, then running, then — as the business suit melts away — yes, flying! How many of us could resist the pure, thrilling frisson of childish joy that rang along our nerves then, swelling our throats with the urge to cheer?

Sitting in that darkened theater in 1978, listening to the roar of the kids' enthusiasm, I was aware that, despite the fact that I'd been a Superman fan for decades, I was in a sense seeing the character for the first time. Richard Donner's film SUPERMAN was instantly recognizable as the definitive version of the comic-book classic, with

MARGOT KIDDER

SUPERMAN IV: THE QUEST FOR PEACE ©1987 Cannon Films Inc. and Warner Bros. Inc. / SUPERMAN, JOR-EL, LARA, JIMMY OLSEN, LEX LUTHOR, LOIS LANE, JESSICA MORGANBERRY, PA & MA KENT TM & ©1993 DC Comics, Inc. / SUPERFRIENDS ©1993 Hanna-Barbera Productions.

"I had no idea this big *hunt* for a Lois Lane was going

the performances by Reeve and Kidder finally adding a third dimension to the character's traditional two.

In a telephone interview, Margot Kidder proved to be as spunky and straightforward as the DAILY PLANET reporter she created on screen. Like Lois, she's also proved to be a survivor, bouncing back from bankruptcy and near-fatal injuries to begin rebuilding her film career. Sitting amid the unpacked boxes she'd shipped from New York to her new home in L.A., Kidder took a break from the rigors of moving to talk about topics ranging from sublime to ridiculous. Mortality and philosophy and ultimate values. The secret "real" and superior version of SUPERMAN II which only the favored few have seen. The time she missed meeting the queen of England because of the breeding habits of flies. Meet Margot Kidder . . .

DAN HAGEN: *I enjoyed the BBC wraparounds, by the way.*

MARGOT KIDDER: Oh, thank you very much. Yes, those are wonderful programs.

DAN: *On background, this interview does triple duty because it's for two newspapers, COMICS INTERVIEW, and for a book I'm writing called AMERICA DREAMING THE SAGA OF THE SUPERHERO about the psychological and mythological origins of superheroes and what they mean to America.*

MARGOT: I know nothing about them. I wasn't allowed to read comics. I never read a single comic.

DAN: *But you know everything about them. You are Lois Lane!* (Laughter.)

MARGOT: But I'm not, I just played this character.

DAN: *I know, but in the minds of millions of people around the world, you are Lois Lane.*

MARGOT: Okay.

DAN: *Isn't that spooky?*

MARGOT: Well, I never thought of Lois Lane . . . it's a little strange. The whole thing was *very* strange for me because I truly hadn't read a comic; I grew up in Canada and it wasn't a big deal.

DAN: *Right, it was just another acting job.*

MARGOT: No, it was one I wanted very much, actually, for very personal reasons. I was living in Montana and I had no idea this big *hunt* for a Lois Lane was going on, I simply knew that I had to work or I'd go out of my mind. I called a fellow I had seen agenting other people who I'd been impressed with, **Rick Messida,** and said, "Will you be my agent?" He said, "Don't you think I'd better meet you?" So, he got me an interview for SUPERMAN and off I went. I had *no* idea!

DAN: *How did they select you? How did they pick you out?*

MARGOT: I don't know. I just knew that I *had* to get the part; I knew the trick was to look like I loved Christopher. And Christopher was terribly *skinny* in those days; he was as skinny as a stick.

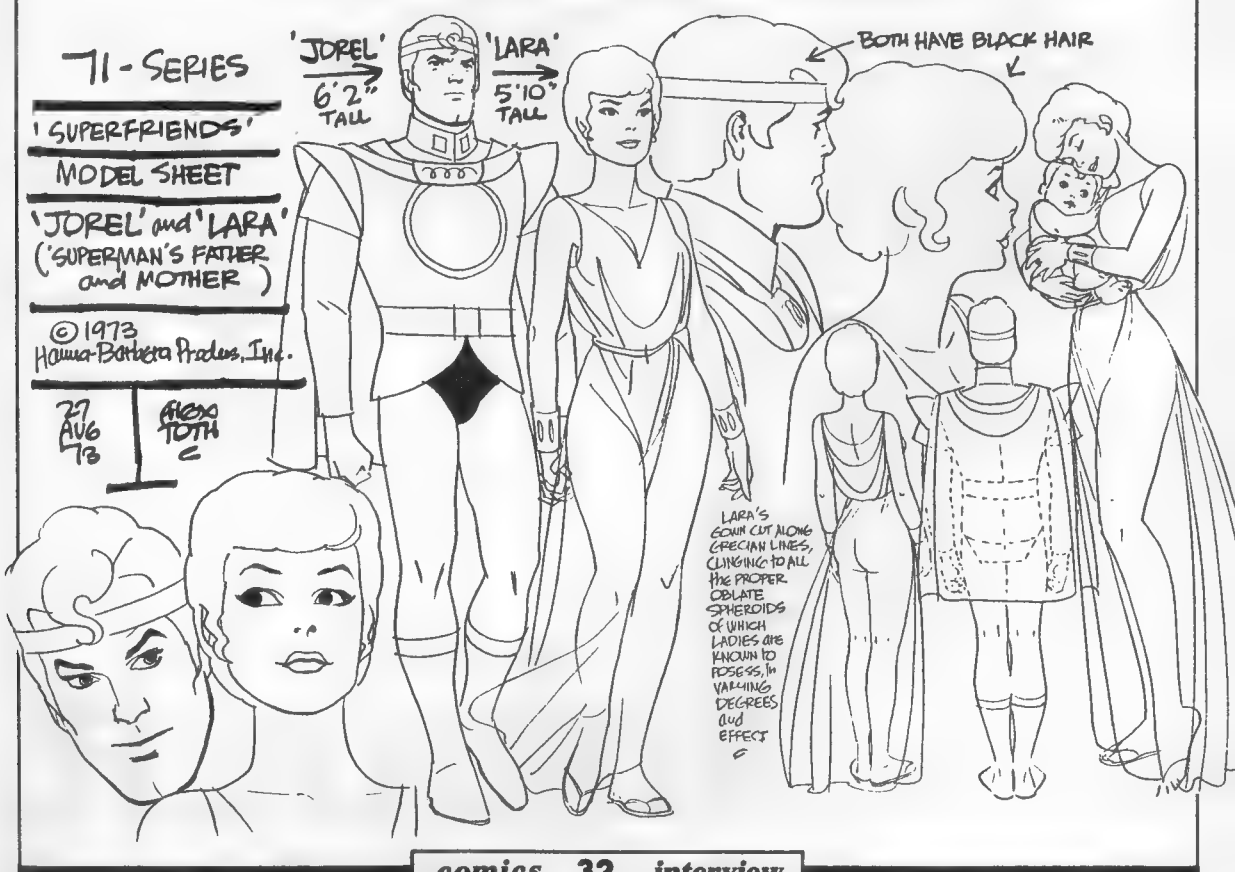
DAN: *Yeah, that's what I'd heard, that he had to build himself up for the part.*

MARGOT: I remember thinking, "This is Superman? Well, just look like you love him and you'll get the part." And I guess it worked. I had no idea until a few weeks later that it had been a big sought-after part.

DAN: *Yeah. I read where your relationship with Chris Reeve is big sister, little brother. Is that true?*

MARGOT: It's . . . Well, yeah. But we're both getting older, so the big and the little — *(Laughter.)*

Alex Toth's model sheet for Hanna-Barbera's SUPER FRIENDS cartoon.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'SUPERFRIENDS'
MODEL SHEET
'JOREL' and 'LARA'
('SUPERMAN'S FATHER and MOTHER)
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27 AUG 73
ALEX TOTH
'JOREL' 6'2" TALL
'LARA' 5'10" TALL
BOTH HAVE BLACK HAIR
LARA'S GOWN CUT ALONG GRECIAN LINES, CLINGING TO ALL THE PROPER OBLATE SPHEROIDS OF WHICH LADIES ARE KNOWN TO POSESS, IN VARYING DEGREES, DUE EFFECT

on. I simply knew I had to work or go out of my mind."

DAN: *Role reversals?*
MARGOT: Yeah, they switch back and forth. But yes, very much so. After you spend that much time with people they become family, there's no way they don't. We had an initial three months of bickering with each other and not getting along at all. He was very ordered and prepared in a very specific way, you could almost say anal, and I came in with the words of **Mazursky** in my ears, "You don't know the end of the scene until you've played it; just go with whatever happens." So, there were initially quite a few clashes. And then one day over a game of chess, which we had played a lot, there was this sort of weird silent decision, "Hey, I like this person; I'll just have to accept her/him the way they are."
DAN: *That's great. So, where the hell was he when you had the car crash?*
MARGOT: I don't know, probably off with his new wife. *(Laughter.)*
DAN: *Tell me about the car crash.*
MARGOT: Well, I had not worked for a long time as an actress, I had begun directing, but I needed to put some money away for when retirement comes, you know. I took on a series as exec producer and actress and was going to direct some — it *looked* like a good deal at the time, haw haw. I quickly resigned as executive producer when I found out that there were several different variations of the budget; I didn't want to get sued by anyone so I said, "Thanks, guys, but I'll just act." And then in the first episode a car with faulty brakes and faulty seats and everything, I stepped on the brakes and they froze, the seat flew backwards and forwards, a sound man went over the front of the car, **Polly Bergen** got hurt, and I injured my spinal column. I didn't know how badly at that point, it just sort of got worse over the next few days until I collapsed.
DAN: *Spinal injuries can be very dangerous.*
MARGOT: Well, yes. I could have been a quadriplegic quite easily.
DAN: *But it's all right?*
MARGOT: Yeah. I had the worst year and a half of my life — this happened to me almost two years ago — I mean just a *nightmare!* I don't know what was worse, the depression or the pain.
DAN: *I know what you mean.*
MARGOT: I was in and out of hospitals and I had pretty much just given up on life. Literally, at several points I just thought, "Let me die, I can't take this." I wasn't at all like the brave people in the TV movies. It was *miserable!* And then I had this *wonderful* neurologist . . . this was in January; a friend of mine said, "You're going to the hospital; something's really wrong." I couldn't walk and my hand didn't work, but that had been going on and off since the accident. My doctor *flashed* me in as fast as he could and they started testing for cancer and brain tumors.
DAN: *Oh, my.*
MARGOT: Oh, yeah, it was a weird week. Then he said, "Look, I've known all along there's *something* pressing on your spinal column because your left side's cold and your left leg doesn't work. I want to go in." So, they went in and found all sorts of things, and cut away a bit of bone clamping on a nerve here, took a disc out that was sitting on another nerve root there, and did a spinal fusion on a herniated disc, put some plastic bones in, and *bingo!* I was fine!
DAN: *Gee, you're not Lois Lane anymore, you're the Bionic Woman now.* (Laughter.)
MARGOT: It was miraculous. Your whole outlook does tend to change after

Untitled Superman and aliens illustration by Jack Kirby. The inker is unknown.

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"I wish people would get over this *ce-leb-ri-ty* bullshit."

Detail from an unpublished SUPERMAN piece (cover?) by Neal "DEATHWATCH 2000" Adams.

an experience like that.

DAN: *Sure.*

MARGOT: You don't take the small frustrations as seriously as you used to. Of course, in the course of it all I went flat broke because my insurance didn't cover my medical, because that was a third-party negligent situation. And the lawyers, as we know, charge their little fee. So, that's been going on for awhile, so I finally just declared bankruptcy, gave up, and decided to go back to work. Moved out here and I've lived here for four days, and I've never felt better in my life. I'm starting over!

DAN: *How about theatre. Does that interest you?*

MARGOT: It interests me very much. But I have stage fright, so it's a funny proposition.

DAN: *I have a bunch of friends up at Steppenwolf in Chicago.*

MARGOT: Do you! Oh, God, they are *great!* They're amazing.

DAN: *It's a wild bunch. You ought to think about that sometime.*

MARGOT: Oh, I would *love* to do it, and I've tried repeatedly, but I just get so scared.

DAN: *Really?*

MARGOT: Oh, yeah. Of the people.

DAN: *That's so weird. You know who they're scared of are movie actors.*

MARGOT: Well, God knows why. I mean, I wish people would get over this bullshit about *ce-leb-ri-ty,* you know.

DAN: *But the thing is movie acting technique is different than stage technique, of course. What really impresses Randy Arney is somebody like Richard Gere, who can play big or small depending on where the camera is, you know.*

MARGOT: Well, sure, that's grade one.

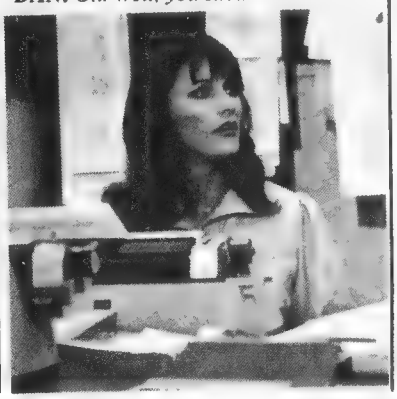
DAN: *But it's not what stage actors necessarily learn.*

MARGOT: Not a bit, no. It's very very different.

DAN: *Do you ever do voice-overs and stuff like that?*

MARGOT: I auditioned for some but I didn't get them. I did a few a long time ago. The last two years I couldn't do anything, and the voice-overs I did have in the last two years, the minute I came out against the Gulf War they were taken away right away.

DAN: *Oh. Well, you should do the cartoons — you should do the SUPERMAN cartoons.*



MARGOT: Yeah, that'd be fun.

DAN: *Well, let's see, other things. Did you worry about typecasting at all, or did it occur to you?*

MARGOT: I'd already done nine movies. I started when I was 15 and 16 years old in B.C., entered DeVere University at 16. And then my mother — I was a bit of a handful — asked politely would I leave. *(Laughter.)* And so I went off to Toronto to seek my fortune, and I was lucky. I did the regular jobs here and jobs there, and then at 18 came to Hollywood and got my first movie within a week. So, I'd done nine or ten films and a series and all sorts of things before I did SUPERMAN. I wasn't nervous when we were shooting it. I was *aghast* afterwards at the stuff that goes *with* being in a huge hit like that.

DAN: *What does go with it?*

MARGOT: Well, people staring at you while you eat your dinner and placing bets whether you're pretty enough to actually be that movie actress. You stop taking the bus because everyone stares at you on the bus. Your life becomes rather insulated and very unreal and very full of shit, and people kiss your ass when you shouldn't have your ass kissed, and don't respect you when they should. I had thought that if I got famous I'd turn into a princess, so it was a bit of a rude shock. *(Laughter.)* You're the same asshole you were before, but you're *supposed* to be — you think,

"There's still this SUPERMAN II that nobody's seen."

or I thought — this perfect creature. So, I felt inadequate, I felt intruded upon. Everybody complains about the great perks that go with being famous, and all that stuff is very real and I can't say anything other than I've been very spoiled — but that aspect of it wasn't what I expected. I mean, I really did think I'd turn into this sort of glorious **Grace Kelly** overnight. And there I was just plain old me with everybody staring at me, and *me* thinking, "Gosh, I'm not what you think."

DAN: *Whatever happened to Jeff East, by the way?*

MARGOT: I have no idea.

DAN: *I tried tracking down his agent but his agent hasn't even heard from him. He's sort of dropped out of sight.*

MARGOT: I have no idea where he is.

DAN: *I hope he's all right. I thought his performance was quite good.*

MARGOT: Yeah.

DAN: *Well, everybody in the film was quite good.*

MARGOT: The first one was great.

DAN: *The second one was great, too.*

MARGOT: Well, the parts of the second one that **Dick Donner** shot were great.

DAN: *Right. Actually, even the awful fourth one I thought your stuff and Chris's stuff was good.*

MARGOT: Thank you. You know, there's still this SUPERMAN II that nobody's ever seen.

DAN: *Well, when they showed it on ABC the reedited stuff —*

MARGOT: There's another movie they've never shown.

DAN: *Really?*

MARGOT: **Dick Donner** shot *most* of SUPERMAN II. Then the producers didn't want to pay him so they fired him and got **Dick Lester** to finish it. Then the Directors Guild said the director has to direct at least 50% of it, so they rewrote all of the things with Christopher and I which we'd already filmed. So, these *brilliant* scenes are never going to be seen by anyone; a whole different story, a whole different plot, it was **Mankiewicz'** clever writing and it was just *brilliant!* It's in a vault somewhere.

DAN: *Well, you know, if they can revise SPARTACUS —*

MARGOT: Instead of that phony kiss of amnesia what happened was . . . There's one scene where I say to Superman — I should send you the script, it's *great* — I say to Superman, when we get called into the office to decide we're going to Niagara Falls, after I've been drawing glasses on pictures of Superman in the paper — *(Laughter.)* I go in and I look at him and Perry White says, "Why don't you go up to Niagara Falls," and I go, "Sure, we'll just *fly* up and *fly* back." *(Laughter.)* Finally, I say to Clark Kent, "I think you're Superman." He goes, "Oh, Lois, don't be so stupid." And I go, "I'm so sure that you're Superman that I'm going to bet my life on it!" Then I jump out the window of the Daily Planet.

DAN: *Oh, wow!*

MARGOT: This was all filmed. I fall down down down and down, then Clark with his super breath blows open an awning which I bounce off into a fruit cart.

DAN: *More spectacular than the river scene.*

MARGOT: Then we cut to Niagara Falls and *some* of that was similar, but not really. The river scene could have been more spectacular. But anyway, after that, in the original and *real* one, is that I am dressing for dinner and Clark comes in and I go, "Hm — funny that you weren't there when Superman was."

He goes, "Lois, *stop* that! The last time you did that you almost lost your life." And I go, "Well, the problem was last time I bet *my* life on it. This time I'm betting *your* life on it." And I pull out a gun and point it at him.

DAN: *Wow!*

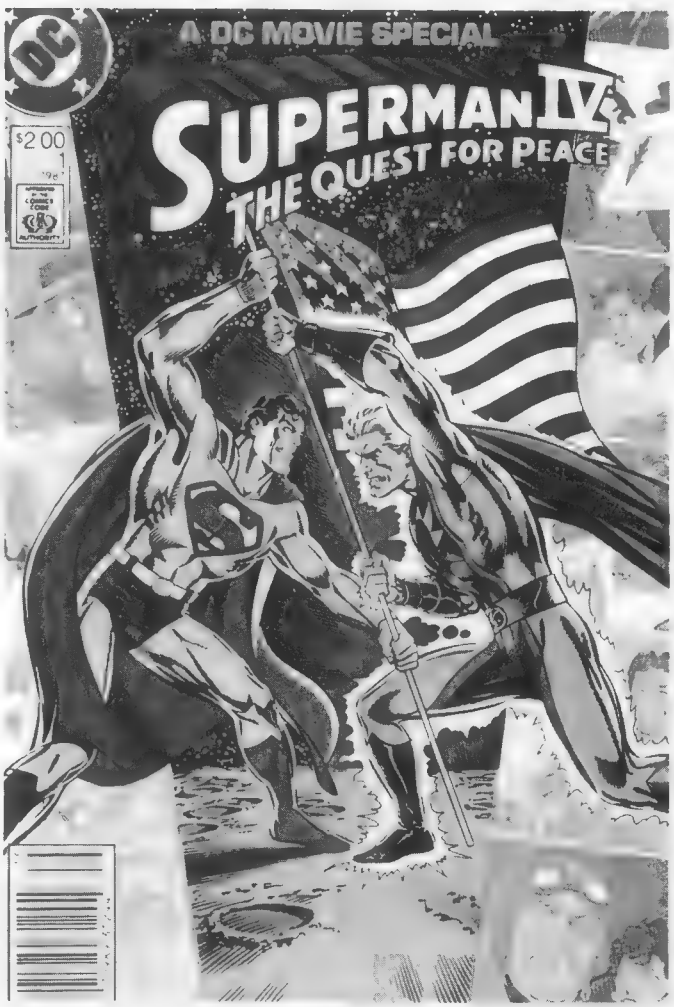
MARGOT: "Lois, Lois, no!" And I pull the trigger and *bang!* Of course, nothing happens to him so he takes off his glasses. "Yes, it's me" whatever whatever. "But what would you have done if you'd been wrong? You would have killed me." And I go, "With a blank?" *(Laughter.)*

DAN: *Perfect, perfect.*

MARGOT: Isn't that a great scene?

SUPERMAN IV: "Let's face it, the fourth one sucked."

DAN: *That's a wonderful scene.*
MARGOT: No one will ever see it, this great scene.
DAN: *Someone will see it. After all, if they can revise SPARTACUS, they can do it to SUPERMAN II. But, you know, that damn kiss of amnesia, I liked it in the second one, but when he did it to you again in the fourth one I thought —*
MARGOT: Did he do it again in the fourth one? I don't remember the fourth one very well.
DAN: *Yeah, yeah. The bit was once again he reveals himself to Lois Lane and once again he robs her of her memory.*
MARGOT: Oh, that's right, on the balcony.
DAN: *To me that scene always meant. in a way, Superman is once again assuming the full burden of their relationship. He knows it's too painful for her to handle so he takes the memory away. But in the fourth one obviously by now Lois Lane at least subconsciously —*
MARGOT: Let's face it, the fourth one sucked.
DAN: *Yeah. But the one scene I loved, really, was where Lois comes to Clark's apartment with the cape and says, "I just thought you should have this, I don't know why."*
MARGOT: Right, yes.
DAN: *Obviously, at some level Lois knows Clark Kent is Superman, right?*
MARGOT: Mm-hm.
DAN: *So, that was established. Speaking of that, what do you think of the fact that in the comics they're getting married?*
MARGOT: How can he get married if he's a superhero?
DAN: *That's a good question. I liked the movie spin better, but that's what they intend to do. And she also knows that he's Clark.*
MARGOT: Well, she'll have to get some super powers. That's right, as women's lib goes on that's how it should be.
DAN: *Yeah, yeah.*
MARGOT: And know more and do more.
DAN: *That's right, yeah.*
MARGOT: *(Laughter.)* I'm all for it. She could skip the marriage. *(Laughter.)* And make sure he does the cooking. *(Laughter.)*
DAN: *The other thing I was thinking of: Have you ever seen the musical IT'S A BIRD, IT'S A PLANE, IT'S SUPERMAN?*
MARGOT: No.
DAN: *They just revived that to great success at the Goodspeed Opera House in East Haddam, Connecticut.*
MARGOT: Yes, I've been to that opera house.



DAN: *Kay McClellan, who was in CITY OF ANGELS, played Lois Lane.*
MARGOT: What a riot.
DAN: *And I just tracked down the music from that at Footlights in New York, got the album, and it's really wonderful. It's by the guys who did BYE BYE, BIRDIE.*

MARGOT: Oh, wow, that was the first real live show I ever saw in my life. I was twelve and we lived in mining camps and my Mom brought us down to upstate New York for the summer; I got two days in New York and I thought I was in the Land of Oz. I saw BYE BYE, BIRDIE with **Dick Van Dyke**, and got his autograph, and I walked out of there on *air*.
DAN: *My dream picture has always been to see you and Chris Reeve singing it, in the movie version of the musical. I think that would be wonderful.*
MARGOT: I think it might be a stretch, hon. For starters, I can't sing.
DAN: *Well, neither could Audrey Hepburn but she was wonderful in MY FAIR LADY. I think it would be great. The musical is really nice and funny and sweet.*
MARGOT: Hmm.
DAN: *But anyway, that was one thought. Some of the other stuff I wanted to ask you about: Has Chris Reeve ever actually rescued you in real life in any way?*
MARGOT: Probably emotionally. Not physically like pulling me from out from in front of a bus or anything.
DAN: *But yes, he's been a friend.*
MARGOT: He's *definitely* been a friend.
DAN: *Other things . . . AMITYVILLE*

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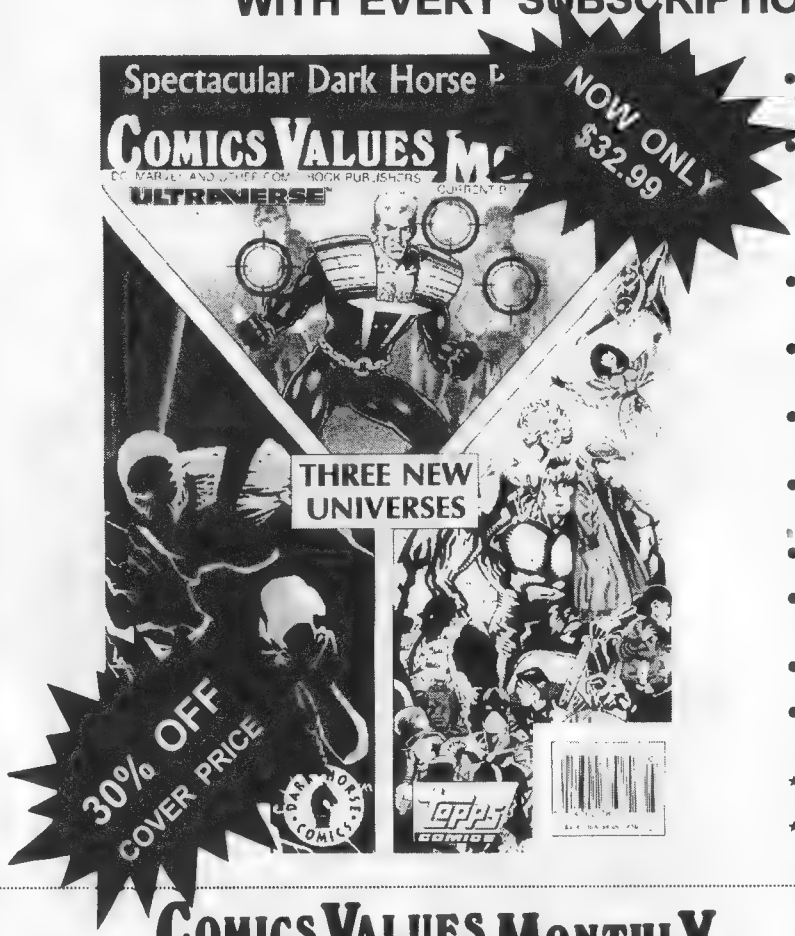

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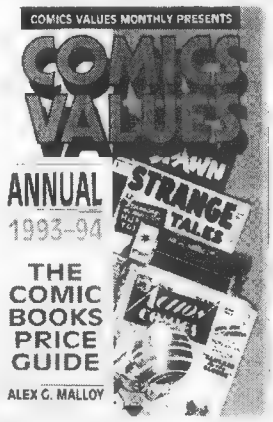

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"I like anything to do with being in the air."

HORROR?

MARGOT: *(Laughter.)* The *art* piece! *(Laughter.)* That was an argument with **Rick Messida.** He said I had to do it, it was going to make a lot of money, and I said, "This is the stupidest piece of shit I've ever read in my life." He said, "One for money, one for the heart; come on, be smart, do it." And I did it *chortling* away the whole time. It did seem to make people mad that it made me laugh.

DAN: *I liked that reaction. I didn't really like the film. The whole horror thing doesn't thrill me, you know.*

MARGOT: Oh, it was nonsensical. I had to miss meeting *the Queen* because of that stupid movie.

DAN: *Are you serious?*

MARGOT: Yep. SUPERMAN opened and I was to be presented to *the Queen,* and as a good Canadian having sung GOD SAVE THE QUEEN every morning of my life I really *wanted* to go, and they wouldn't change the date for breeding the flies that had to crawl up **Rod Steiger's** nose. For the fly hatching! They said, "No, you can't go." I was *furious!*

DAN: *That's incredible. That's too bad.*

MARGOT: It sure was.

DAN: *Now, somebody told me to ask you about this: Once you thought you were cursing too much so you paid your daughter every time you cursed?*

MARGOT: Yeah, *she* thought I was cursing too much, so I gave her a dollar. But it got ridiculous and went up to $1,700 very quickly, so I called it off. *(Laughter.)*

DAN: *$1,700!*

MARGOT: Yeah.

DAN: *Did you pay?*

MARGOT: Oh, sure, you have to pay. You can't break promises to children.

DAN: *That's wild. Well, back to the typecasting thing: That didn't bother you, but did it bother you afterwards? Did Lois Lane cost you any roles?*

MARGOT: I think it did cost me a *lot,* actually, because people were going, "Oh, yeah, she's good, but people identify her with Lois Lane." In fact, I *know* it happened on WHITE MISCHIEF, which I wanted really badly. It happened on several films. So, in retrospect, yes, it did cost me roles. But I went through about a four-year period of being not in the stablest of emotional shape because this whole *whirlwind* I found myself in was not something I was prepared for, as much as I had wanted it all of my life. So, I basically made my choices in terms of what I did, and I worked pretty consistently. It added up to being 34 features. But based on *character.* I have never been a great assessor of what the American taste is going to be, the public's taste, and have never really thought about it when reading scripts. It's usually the *character* which draws me to it, which is why I did a great variety of characters. And I really am a character actress more than a leading lady. I was a *disastrous* movie star, let's face it.

DAN: *Which means you'll never retire. Character actors never retire.*

MARGOT: Well, I started directing, and of course there's *nothing* that tops that. Before the accident I had pretty soured on acting. I'd sold my soul to the Devil and done a couple of pieces of real *junk* for money, and then thought, "This is not right, what are you doing?" So I left and went to New York and spent enormous amounts of time with my daughter, and learned to fly airplanes and ski, and worked for Amnesty International and the **Jackson** campaign, and was a journalist at two Democratic Conventions — just took a whole other *slant* on my life, and it was *wonderful!* And then began directing.

DAN: *So, you've* actually *been a reporter?*

MARGOT: Sure.

DAN: *And, just like Chris Reeve, you actually fly planes.*

MARGOT: Yeah.

DAN: *Isn't that neat! What do you like about flying planes?*

MARGOT: I like anything to do with being in the air, parachute jumping and hang gliding and all that stuff. Now I can't do it anymore; I'm afraid.

DAN: *But I'll bet you didn't like shooting all those scenes where you fly with Superman.*

MARGOT: Sure, that was a riot!

DAN: *Wasn't it a big pain to be up there suspended all that time?*

MARGOT: Some of them were painful, literally. But, good God, what a cushier way to earn a living, hanging from the

"When I moved to New York I decided to quit

ceiling strapped to Christopher.

DAN: *Yeah. I have a friend, Nathaniel Brandon, who is a psychologist there in Beverly Hills and who writes books on self esteem —*

MARGOT: God save us.

DAN: *And a big SUPERMAN fan.*

MARGOT: *(Laughter.)*

DAN: *Isn't that wonderful!*

MARGOT: I think that's hilarious.

DAN: *Anyway, he says what this really means, of course, is that everyone dreams of flying and they associate it with freedom, and the flight that you really want isn't actually physical but spiritual. It's the ultimate symbol of freedom, to fly.*

MARGOT: What's that got to do with spirituality?

DAN: *Well, the flight you want . . . it is maybe physical, but it's also not just spirituality but . . . what word am I looking for?*

MARGOT: Freedom.

DAN: *Yeah, freedom, liberty — for your spirit to soar free. And I think that's very true. Also, it's associated with childhood memories of when Daddy or Mommy used to pick you up and hurl you in the air.*

MARGOT: Oh, really, that's interesting. I fly in my dreams all of the time, I love it! I love anything to do with high up in the air. I love skiing in the mountains; I love taking little planes through the mountains; I *loved* parachute jumping in New Zealand; I loved hang gliding — *all* that stuff. Anything to do with that I adore.

DAN: *So, you fly in your own dreams and in America's dreams.* (Laughter.) *Parallels, that's strange. What do you really think of Lois Lane, of the character of Lois Lane?*

MARGOT: I think her emotional makeup is quite typical for probably more of an '80s woman than hopefully the '90s will turn out to be, in the sense of being a feminist in terms of her attitude towards her work, but very much the opposite in terms of her way of relating to the man she's going to have the romance with. So, a little retarded and coy in romance, and strong and really much more herself when she's with Clark Kent. At least that's how I tried to play her. That's how I saw the part as written. I didn't know who Lois Lane was so I just went from the script.

DAN: *That was actually in the original comics of the '30s and '40s; that was her character.*

MARGOT: It was?

DAN: *Yeah.*

MARGOT: I didn't know that.

DAN: *The exact same character. Very very tough. In one story she and Clark go out and he asks why she always avoids him, and she says, "Look, I've been writing sob stories all day. Don't make me dish out another."* (Laughter.) *She's really wisecracking and abrasive except when Superman appears.*

MARGOT: I don't think she's abrasive — I didn't *want* her to be abrasive. But women do, in real life, suddenly change their vocal tones when the man of their lust or love or whatever enters the room.

DAN: *Become softer.*

MARGOT: Everyone does it differently. My daughter swears that I've got a Southern accent. *(Laughter.)* I don't know. I know every woman's reaction is different, but that does seem to be something that happens. And then you catch yourself doing it and you go, "Why am I behaving

being famous. I didn't realize it wasn't voluntary."

Walt Simonson's SUPERMAN SPECIAL #1 (1992) — very loose pencil work for panel 1 of page 46.

differently with this man than I do normally? Why am I not being myself?" All of those questions that are probably unresolvable.

DAN: *All right. What about favorite scenes from any of the four films? I know you probably don't watch them, but what stands out in your memory?*

MARGOT: *(Pause.)* When Superman's dad has the heart attack, that's really powerful. **Glenn Ford** was just marvelous. I mean, I just thought the first one was so superior to all the others. The second was a bit zippier, but the first one I'm very very proud to have been associated with.

DAN: *I think it's a film that will live.*

MARGOT: Oh, yeah, I think there's no question.

DAN: *It's a little like having been in this character forever, in some way.*

MARGOT: I guess, yeah! I never thought of it in those terms, but yeah, that's about right. You see, when I moved to New York I decided to quit being famous, but I didn't realize it wasn't voluntary, that it's your face. People still went, "Hey, Lois!" *(Laughter.)* "Wow, this is weird."

DAN: *A favorite scene of mine from the first one follows that immediately, when Phyllis Thaxter and Jeff East are saying goodbye.*

MARGOT: Yeah, that one is really wonderful . . .

DAN: *What I loved about that was that they can't touch there for a moment. They love each other so intensely they can't touch.*

MARGOT: That's **Dick Donner.** That was wonderful.

DAN: *"So, what color underwear am I wearing?" "Oh, I sort of have a problem seeing through lead."*

MARGOT: One line was an accident. I was thinking as we rehearsed, "What would she be thinking, what would she be thinking?" And then instead of saying my line correctly what came out was, "How big are you — I mean, how *tall* are you?" *(Laughter.)* And we left it in.

DAN: *When I saw that at the premiere the audience just roared in laughter at that line.*

MARGOT: That was one of those nice accidents.

DAN: *And the other thing, the great*

"I've always been a believer in self determina-

line. "Do you . . . eat?" She's not talking about eating, is she?

MARGOT: Not the way I played it. *(Laughter.)*

DAN: *And you played it well. The other thing is Superman always tells her, then she tells the public, exactly what his weaknesses are, you know. He can't see through lead and kryptonite will destroy him, and Lois writes it up.*

MARGOT: Yeah, the reporting part of it was a little weird. I felt weird when it was over, the first one, because we'd all been together for a year and a half. That was our *family.* We'd all gone through this stuff and then we parted, and it was *very* hard to get back to any kind of reality. But, then, I was living *here;* that might have contributed to it. *(Laughter.)*

DAN: *Whom do you see of that set? Do you still see Jackie Cooper and Marc McClure?*

MARGOT: No. I see Christopher, and I certainly see **Donner** and **Mankiewicz.** I saw **Marc McClure** a couple of times. **Gene Hackman** was in my old house this summer, I saw Gene. He's great.

DAN: *He's one hell of an actor.*

MARGOT: He sure is — *mmmph!* Watching him was extraordinary. He'd do something different and brilliant in every take.

DAN: *And that wonderful take on Luthor, making him comic but evil and menacing at the same time. "Is that how a warped brain gets its kicks, by planning the deaths of innocent people?" "No, by* causing *the deaths of innocent people."*

MARGOT: God, you really know this movie. You know it a lot better than I do.

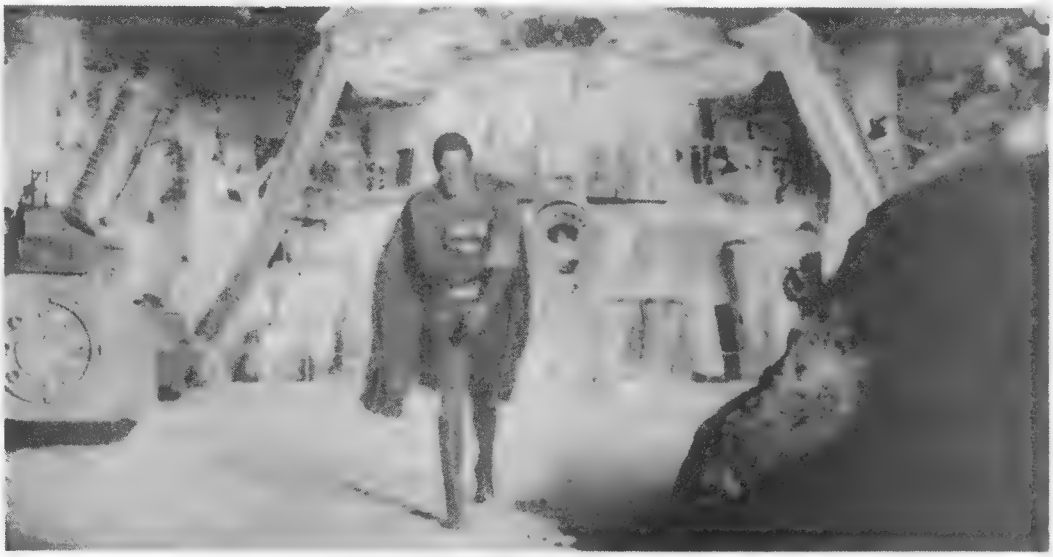
DAN: *Well, for years after the videotape first came out, my friend Barb and I must have watched it 50 times.*

MARGOT: Wow.

DAN: *After a work week as a way to relax, why not enter that world for two hours? We both work really hard and —*

MARGOT: You're ready for virtual reality, I can see it.

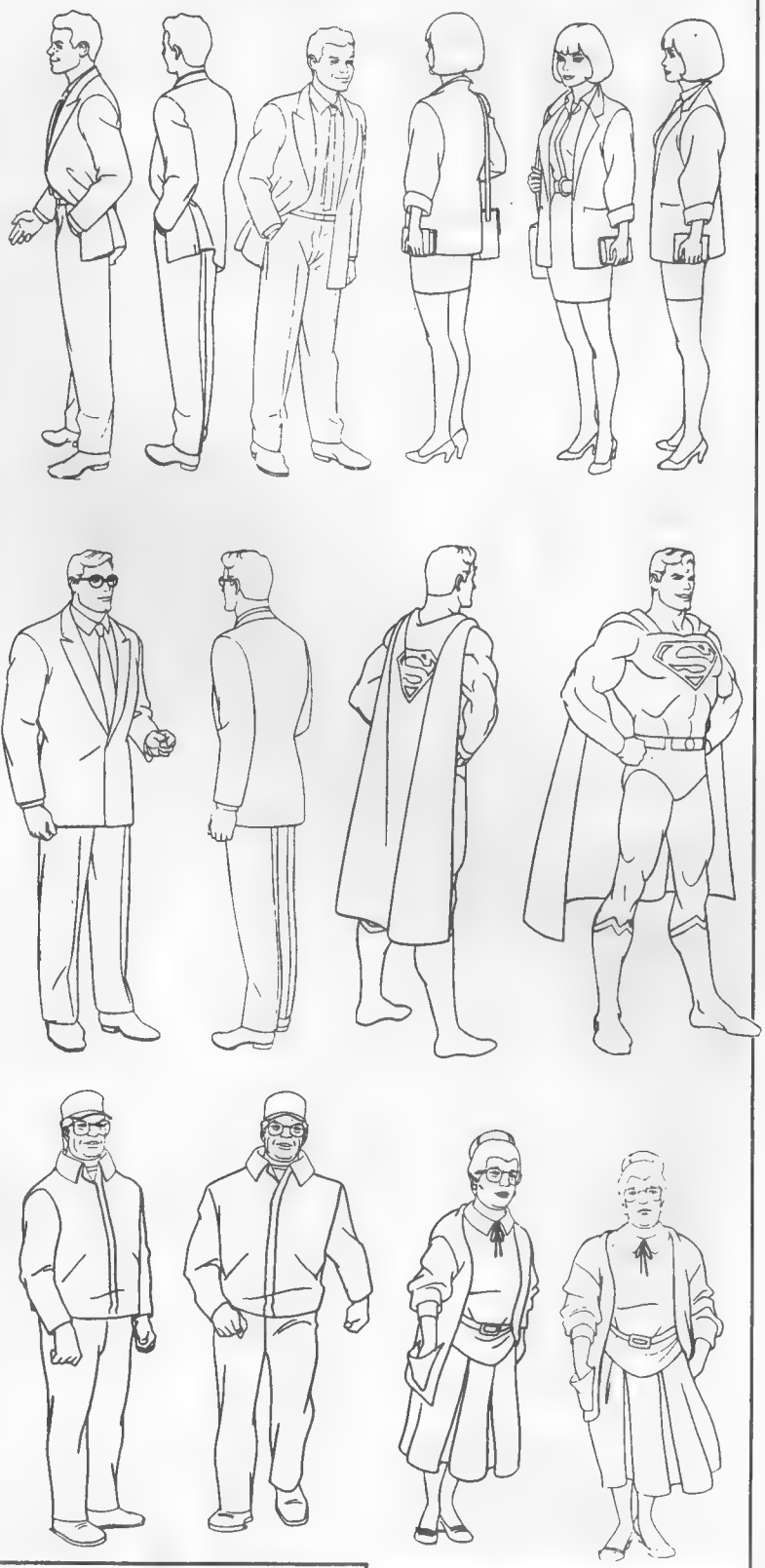
DAN: *So are you, I think.*



tion — if you do this right, you'll get this."

MARGOT: *(Laughter.)* I'd like to try it.
DAN: *The concept fascinates me.*
MARGOT: Except there's now a whole thing — **Tim Leary** is running around going, "This should be the new reality." It's creepy.
DAN: *It is. It's like the holodeck on STAR TREK. The problem is that like any other drug you could be sucked into it and not want to come out again.*
MARGOT: Exactly.
DAN: *That will be the danger. Did you ever explore any Zen?*
MARGOT: A little, yes.
DAN: *I was thinking when you talked about your injury, you know. I've read a little and tried to do it, too, and it's like in times like that you sort of have to focus on the moment and the self.*
MARGOT: Well, I *didn't.* What happened was the Zen part, the live in the moment, the what is important and what is not, came almost with me fighting it. I've always been very ferociously a believer in self determination — if you do this right you'll get this, all that sort of thing — and so to *not* be able to *make* myself better was a rude shock. So I would push it, try and walk when I shouldn't have, not rest and do things when I shouldn't have been doing them. I didn't accept the fact that I was a crip at all for quite some time, until I couldn't not, you know. Until the whole body just gave up. It just literally quit on me. So, the Zen aspect which you're talking about — which I understand very well — came for me more at the end there. It's strange to say this, but it was right at a point where I was quite ready to die. I just gave up. "Okay, let me die, I can't take this anymore." I went into the hospital, which I had been fighting — didn't want surgery on my back because it's a scary thought to have them slice up your spine.
DAN: *Sure.*
MARGOT: When I gave up and went into the hospital and they were testing for brain tumors and various kinds of cancer, because by then my whole body had collapsed — which will happen with spinal column injuries — I had to contemplate very seriously dying. The only thing that I couldn't *stand* was that it would so *shatter* my kid, and then I would just start to sob and sob. "I can't die, I'm not allowed to. I can't, I have Maggie. I just can't *do* that to her, that's wrong that's wrong that's wrong." *That* was my Zen moment. Then afterwards, in having a friend named **Dennis John** who *forced* me to eat and take care of myself, and he did everything for me so I didn't have to, I finally went, "Okay, these are my limita-

Model elements for the most recent ADVENTURES OF SUPERMAN cartoon by Gil "Sugar" Kane.



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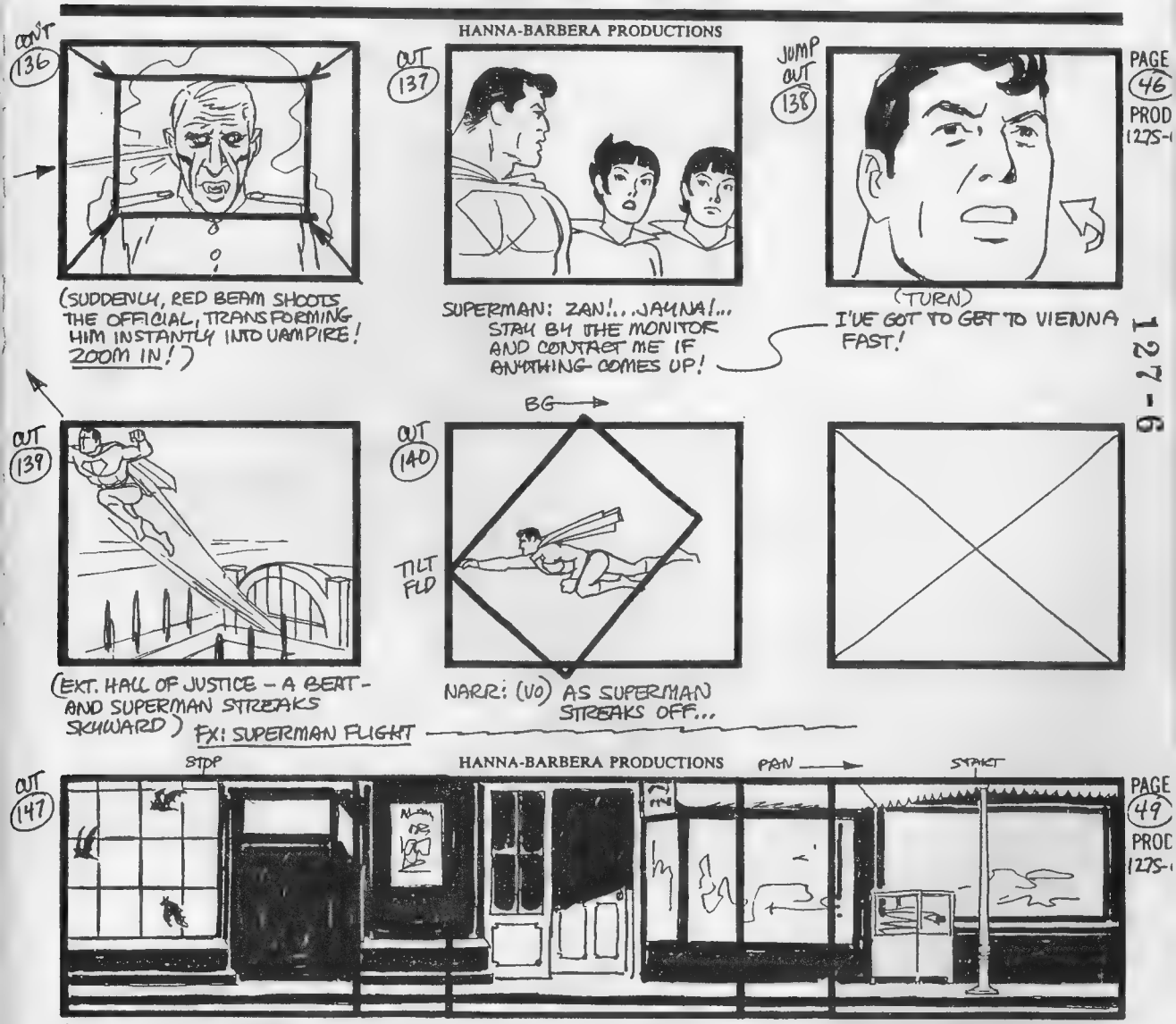
"I decided at nine I was going to be a movie star."


HANNA-BARBERA PRODUCTIONS
OUT 136
(SUDDENLY, RED BEAM SHOOTS THE OFFICIAL, TRANSFORMING HIM INSTANTLY INTO VAMPIRE! ZOOM IN!)
OUT 137
SUPERMAN: ZAN!... JAYNA!... STAY BY THE MONITOR AND CONTACT ME IF ANYTHING COMES UP!
JUMP OUT 138
(TURN)
I'VE GOT TO GET TO VIENNA FAST!
PAGE 46
PROD 127S-1
OUT 139
(EXT. HALL OF JUSTICE - A BEAT - AND SUPERMAN STREAKS SKYWARD)
FX: SUPERMAN FLIGHT
OUT 140
BG
TILT FLD
NARR: (VO) AS SUPERMAN STREAKS OFF...
127-6
STOP
HANNA-BARBERA PRODUCTIONS
PAN
START
OUT 147
(CAM. PAN CITY STREET - 3 BATS GAIN INTO SC. & GAIN OUT - PAN SLOWS TO STOP - A BEAT - ...
PAGE 49
PROD 127S-

Finished storyboards by Toth from SUPER FRIENDS.

tions, blah blah blah." And healed. The first time I got to go for a walk, for example — a proper walk, which I hadn't been able to do for a year and a half — oh, God, every leaf, every step, every feeling of movement, was so *thrilling* that the thought of *not* living in the moment was inconceivable. So now . . . I've never felt stronger, I've never felt less anxiety prone, less hysterical, or less compulsive about trying to plan a future. I decided at nine I was going to be a movie star and kind of put blinders on like a horse in a race and went for broke.

DAN: *And got it rather quickly.*

MARGOT: I got it rather quickly but, you know, I don't know if I was the *happiest* person around. And I certainly wasn't the most well balanced, I can guarantee you that. So, the accident, when you think you could die — and you *do* have to think about it because you've got a kid — it really changes things. It'll change you.

DAN: *Yeah. Well, Ian Fleming wrote it: You only live twice, once when you're born and once when you stare death in the face.*

MARGOT: Is that what he said? Is that what he meant with YOU ONLY LIVE TWICE? I think that's great.

DAN: *Yeah, it's from a haiku Bond writes in the book.*

MARGOT: Oh, that's great. Yeah, he's right. I mean, I graduated from walking, I got to ride a bike, and feeling every pedal was so much *fun* I couldn't believe it. So now instead of trying to get as fast as I can from A to B, it's like, "Well, I'll go down the road and see where I end up." So, this new beginning I'm starting now in L.A., I would suppose I'll end up writing and directing at some point, but I don't know. I don't know what'll happen with the acting. I'm 42, not 18 like when I first came. It's a very *different* age to be starting again. But I don't seem to have any anxiety, which makes me either stupid or Zen, I don't know which one. *(Laughter.)*

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

MONKEE BUSINESS (OR BOGUS BATMAN B.S.?)

DearCI,

Check out the latest on the next Bat-film. **Micky Dolenz** would be perfect as the Riddler. Also heard they may cast **Danny Bonaduce** as a henchman, and there will be a **Beatles-Monkees** summit! Micky and **Paul McCartney** will collaborate on the soundtrack, with any other member of the two bands welcomed to join in if they wish.

Keaton & Culkin would make a natural, yet very unique Dynamic Duo. Just hope the script is by **Sam Hamm** and **Frank Miller**!!

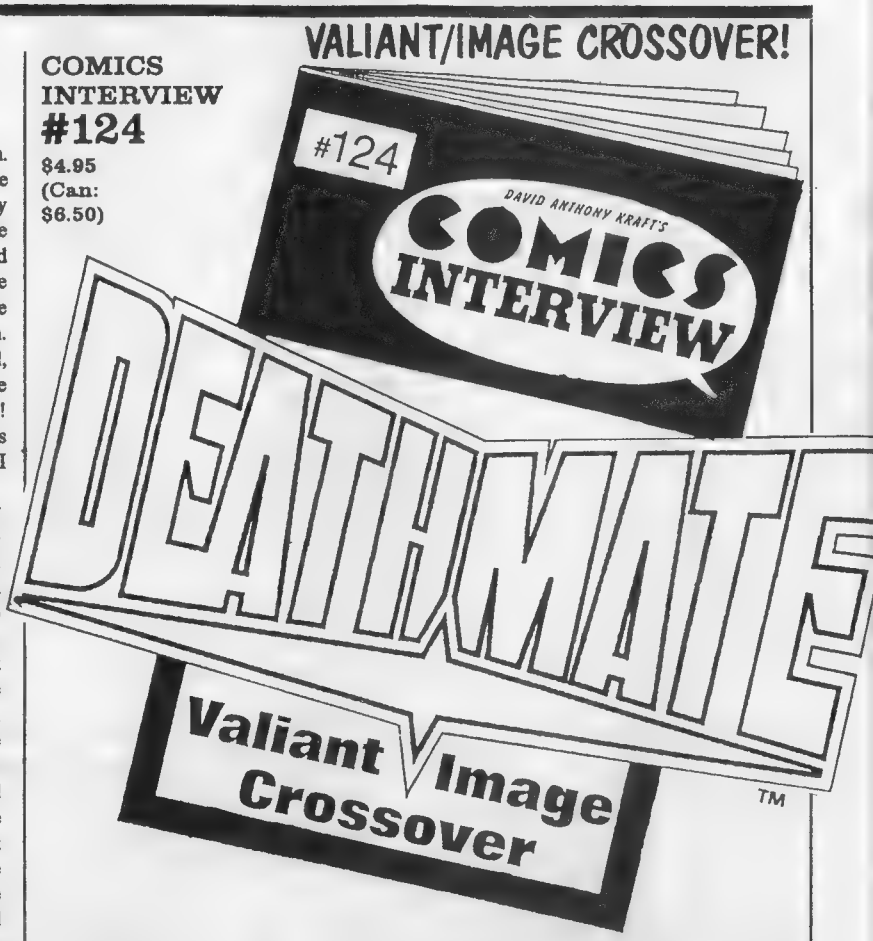
—Anonymous
postmarked Royal Oak, MI

In May a cable entertainment news show dedicated a segment to the upcoming blockbuster film BATMAN RETURNS, then segued into the third film, tentatively titled BATMAN AND ROBIN, which should go into production for a summer 1994 release. **Macaulay Culkin** is slated to join the cast as Robin, and under consideration for the role of the Riddler are **Dan Aykroyd, John Ritter** and **Robin Williams.** But then, one of the producers made a startling statement: "Personally, director **Tim Burton** would like **Monkee Micky Dolenz** to be the Riddler, but Warner Bros. complained that he's not a big enough star." Micky would be perfect for an over-the-edge villain like the Riddler, and what we all must do is bombard Warner Brothers with letters and petitions explaining in intelligent and articulate language reasons why Micky should be cast as the Riddler. (Remember how the whole **Monkee** community pulled together to help get the guys their Star on the Hollywood Walk of Fame? Well, if we pull together again, we have the opportunity to give a great boost to the career of **Micky Dolenz**!) Send your letters to: Campaign to Cast Micky Dolenz as the Riddler, c/o Warner Bros. Casting Office, 4000 Warner Boulevard, Burbank, CA 91505.

—From MONKEE BUSINESS FANZINE #62, Sept., 1992

A few issues ago MBF member **Lee Solomon** alerted us that **Micky Dolenz** might be in the running for a role in the next BATMAN film. Apparently, one of the producers of last summer's blockbuster film BATMAN RETURNS had stated on a May 1992 cable entertainment news show that "director **Tim Burton** would like **Monkee Micky Dolenz** to be the Riddler, but Warner Bros. complained that he's not a big enough star." This was a startling revelation, since another producer had just announced that others in line for the role of the Riddler in BATMAN 3: BATMAN AND ROBIN were big box-office names like **Dan Aykroyd, John Ritter** and **Robin Williams.** Lee urged that MBF members mount a writing campaign to convince Warner Bros. that Micky would be perfect in the role of the over-the-edge villain. Well, *surprise!* One year later, word has reached MBF that Micky is definitely "under consideration" for the Riddler. The BATMAN producers have approached him to ask if he would be interested in the role and, although he has not yet actually gone for a reading or audition, he may do so soon. Obviously, the casting process, especially for such a pivotal character, takes months and months, so it will be a while before Micky's fans know one way or the other, but it's certainly good news that he is "under consideration." If you think you can influence Warner Bros.' choice, send your letters to: Campaign to Cast Micky Dolenz as the Riddler, c/o Warner Bros. Casting Office, 4000 Warner Boulevard, Burbank, CA 91505.

—MBF #65, June, 1993



NOT A COUNTRY BUMPKIN

Dear Dave and Julia,

I had a mailbox full of nice stuff this afternoon — three Golden Age comics on microfiche, a WRITER'S DIGEST, an ad from a comics shop, and the latest COMICS INTERVIEW (#120)!

On top of that, I got **Henry Martinez's** equally-exquisite pencils for my third ish of SPARKPLUG! (In case you print this letter, SPARKPLUG should be available either at your local comics shop or by sending $3.95 plus postage and handling to Hero Comics, 6433 California Ave., Long Beach, CA

90805, yes, this *is* a shameless plug.) Henry and I will also be the new creative team on LEAGUE OF CHAMPIONS, starting around the time SPARKY #3 comes out.

On top of *that*, I find Brother **Bill Chadwick** commenting on my country music letter in your lettercol! This, Dave, gives me the chance to do the comeback that I threatened to do on the occasion of a previous **Chadwick** letter which referred to us as "Dave (the Kraut" and "Lou (the Frog)" for us misspelling the title of "On Baile's Strand." About that first letter, Bill, let me first say that I liked it indeed . . . and, since you're an Irishman, I can appreciate the effort it took you to stay sober long enough to write the letter!

(Don't worry, guys, I'm Irish on my mother's side. And if the previous crack doesn't get me a response, fannish feuds ain't what they used to be!)

As for my musical tastes, I must admit they're shaped by my region (which is, of course, the Lone Star State) and by the fact that I'm a deejay on two country-and-western stations here. Most of the bands or artists I used to follow are either out of the game or fail to interest me anymore. Exceptions: The **Kinks** and, perhaps, **Bruce Springsteen** and **Bob Seeger.** And maybe **Pete Townsend.** But anybody doubting that country is tough stuff these days should listen to **Dwight Yoakam's** "Long White Cadillac" or the oeuvre of **Garth Brooks,** whose version of "Shameless" totally whomped up upon the original by **Billy Joel.** Country seems more accessible to me these days, especially when I take a look at the music section labelled "Metal" in our local tape emporium in Wichita Falls and see album titles like KILL 'EM ALL! And, yes, Bill, I thought **Enya's** "Orinoco Flow" was mighty fine. But as for the **Village People's** LIVE AND SLEAZY being popular music's "summit" . . . well, I'll take your word for it, Bill.

One of the problems I have with modern country these days is that it's getting *too* much like rock 'n' roll. By this, I mean the increasingly fast turnover of artists. Used to be, if you hit it big as a country singer you could pretty well count on being around the charts as long as you could still produce material. But the late-'80s early-'90s version of country music has shouldered aside most of the '60s and '70s guys, to the point that even guys like **George Jones, Merle Haggard, Johnny Cash,** or **Waylon Jennings** hardly ever seem to get a hit. **Willie Nelson** seems curiously absent, too; guess he's still trying to settle with the IRS.

Of course, it'll be the Revenge of the Oldsters when the new guys find that they're also out on their feet after about five years of stardom. That's kinda sad, because one of country's strongest points used to be the fact that it didn't exclusively cater to youth. In fact, the point can be made that it didn't cater to youth at *all* for a good long time, which may have been one of the reasons rock was able to supplant it so completely way-back-when. So much for that!

About issue #120: Really good graphics. Especially liked the photos of **Astaire-as-Alfred-E.-Neuman** and the **Gary Jackson/** Superman photos. Well, have a nice one and keep on for at least another decade or two.

Lou Mougin
1406 Fourth St.
Graham, TX 76450

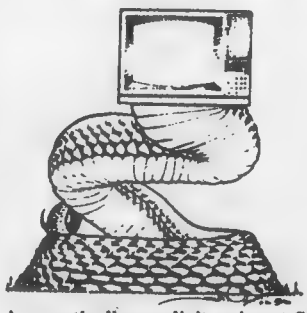
P.S. We still love Bill — and now it's his turn!

P.P.S. Other country faves of mine include **Travis Tritt, Vince Gill, Hal Ketchum,** and **Lyle Lovett** among the current bunch, plus old faves like **Alabama, Ronnie Milsap,** and the **Oak Ridge Boys.** Plug 'em all!!

INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (706) 782-6625. Please include your name and address.

INTERVIEW reserves the right to edit letters for length and clarity.

SIMONSON & McGREGOR



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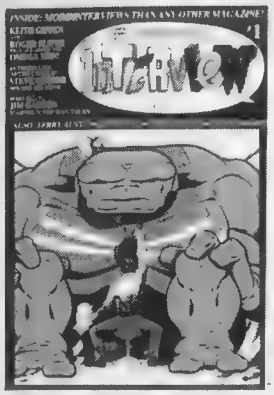
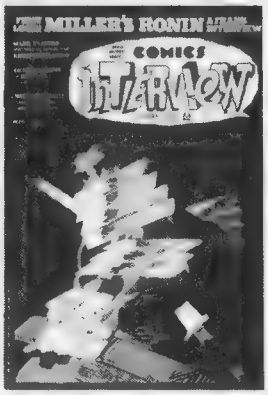
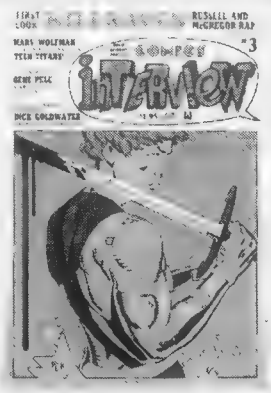


#1-$5.00 **Keith Giffen** on the making of THE OMEGA MEN — **Steve Gerber** speaks out on comics — X-MEN inker **Terry Austin** talks — Marvel's top man, **Jim Galton,** tells all — and much more in this premiere issue!



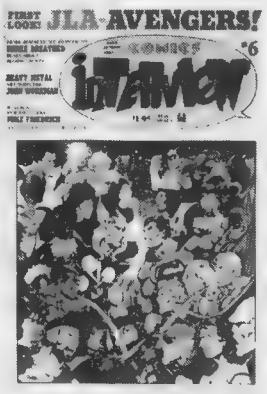
#2-$5.00 **Miller** raps about RONIN — **Mark Evanier** shares secrets of **Kirby's** NEW GODS — **Steve Gerber** asks **Will Meugniot** about DNAGENTS — **Gene Simmons** of KISS on comics — more! Cover by **Frank Miller.**



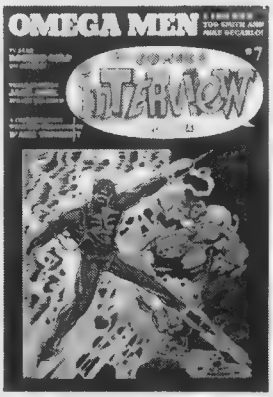
#3 COUNTS AS FIVE **Don McGregor & Craig Russell** on KILLRAVEN — Origins of NEW TEEN TITANS told by **Marv Wolfman — Howard Chaykin** on AMERICAN FLAGG — French comics by **Neal Adams** — Cover by **Russell.**

#4 COUNTS AS FIVE **Starlin** speaks about **WARLOCK, CAPTAIN MARVEL & DREADSTAR — DC's Dick Giordano,** part 1 — from **Foster** to **Frazetta,** the last **Roy G. Krenkel** interview — Cover by **Starlin.**

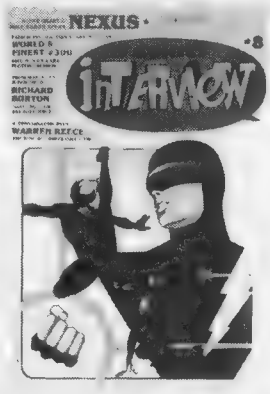
#5-$5.00 **Wendy & Richard Pini** — inside ELFQUEST, part 1 — **Stan Lee,** straight from the shoulder — DC's **Dick Giordano** part 2 — Origins of COMICO. Cover by **Wendy Pini.**



#6 COUNTS AS 3 **George Perez & Roy Thomas** tell all about JLA/AVENGERS feud — inside ELFQUEST, part 2 — **Berke Breathed** blabs about BLOOM COUNTY — more! Awesome cover by **Perez!**

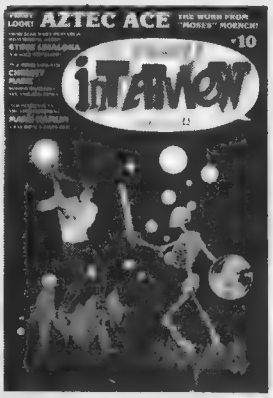


#7-$5.00 Artist **Tod Smith** — inker **Mike DeCarlo,** too — D'ARC TANGENT — TV star **Robert Culp** talks about comics — Marvel artist **Jack Abel** OMEGA MEN cover by **Smith & DeCarlo!**

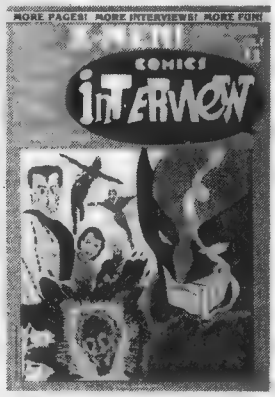


#8-$5.00 **Mike Baron** and **Steve Grant** discuss NEXUS, WHISPER and BADGER — **Bill Griffith** talks about ZIPPY THE PINHEAD — **Richard Burton** on British comics — plus more! Cover by **Steve Rude.**

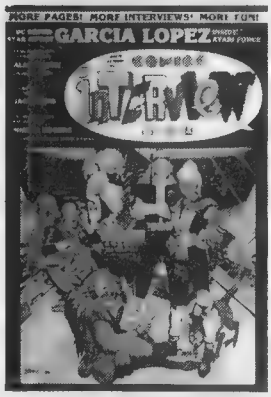
#9 COUNTS AS FIVE GOD-SIZE ISSUE **Walt Simonson,** the man and his art — grand master **Joe Kubert** gabs — A walk down memory lane with comics giant **Gardner Fox** — much, much more!! THOR cover by **Simonson.**



#10-$5.00 **Doug Moench** on his SF series — from **Starlin** to STAR WARS, a wacky interview with **Steve Leialoha — Christy Marx** on women, sex and RED SONJA — more! ACE cover by **Hernandez & Yeates.**



#11 SOLD OUT **John Romita, Jr.** talks about Marvel from IRON MAN to X-MEN — **Doug Moench** (part two) on his stormy career and the state of comics — inside Pacific Comics — more! X-MEN cover by **Romita!**



#12-$5.00 DC artist **Jose Luis Garcia Lopez** (TEEN TITANS, ATARI FORCE) — EC artist **Jack Davis** — TV's **Mr. Rogers** — star scripter **Alan Moore** talks about superheroes — **Louise Simonson** — more!

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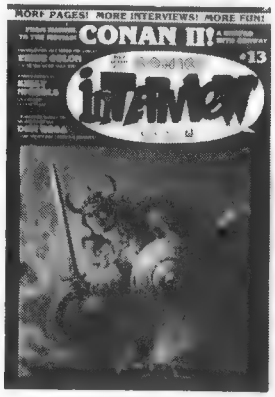

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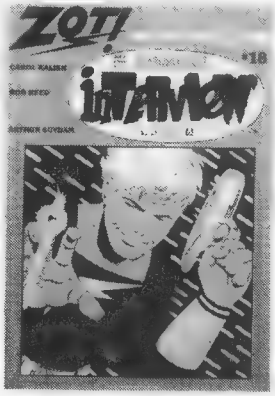

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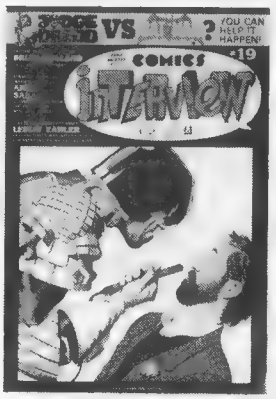

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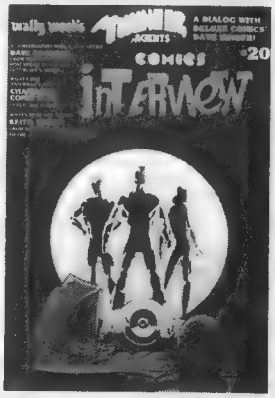

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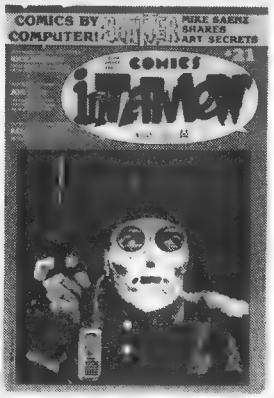

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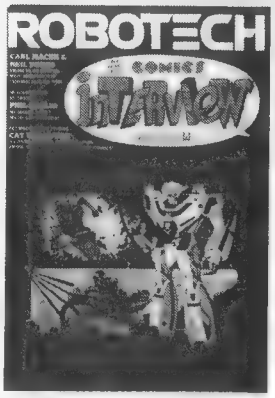

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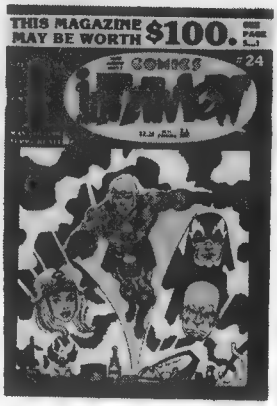

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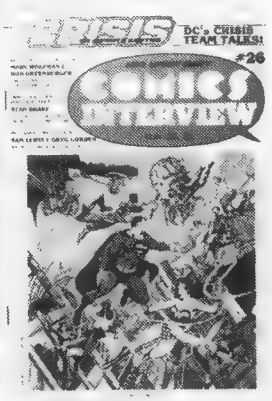

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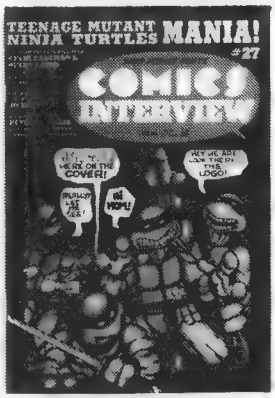

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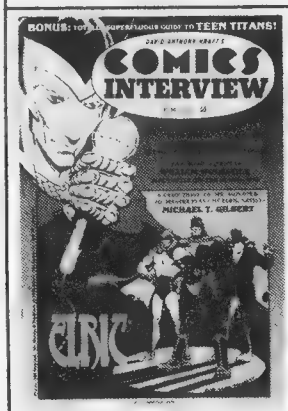

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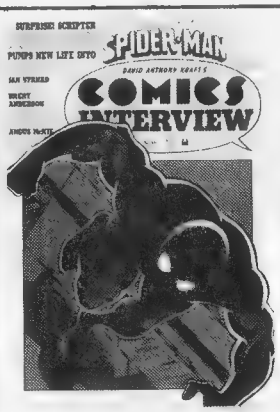

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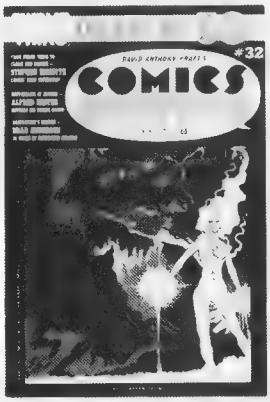

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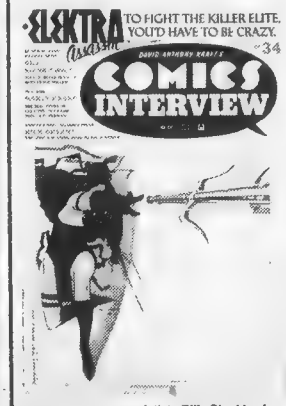

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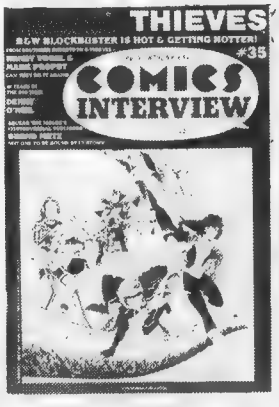

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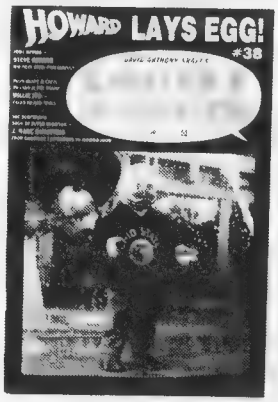

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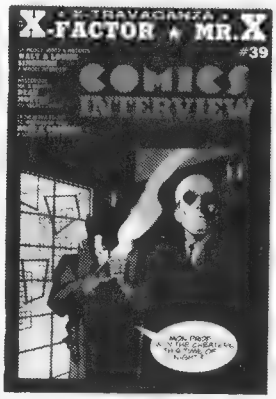

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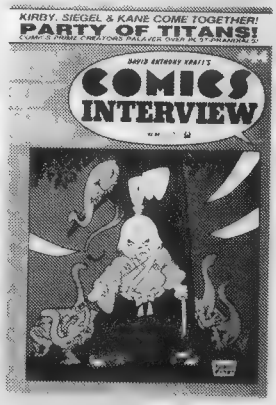

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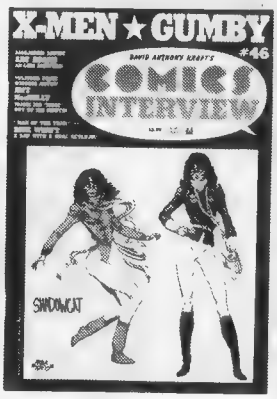

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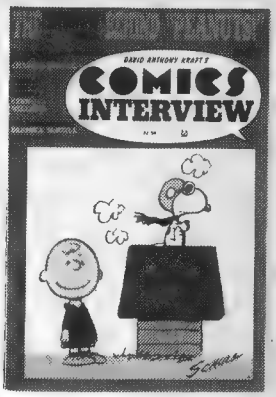

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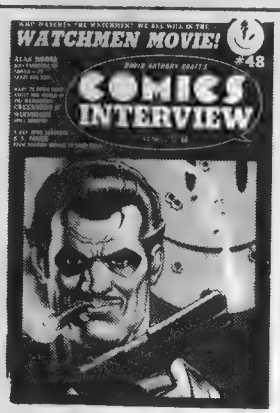

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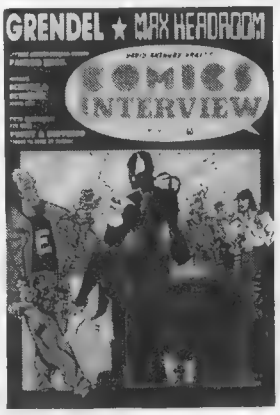

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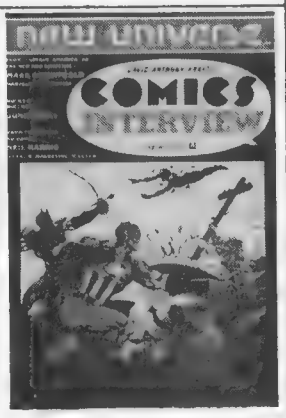

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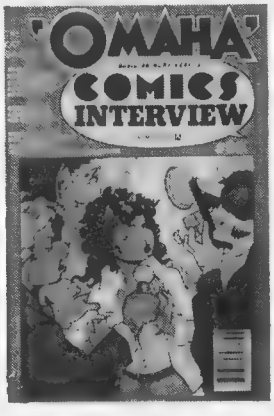

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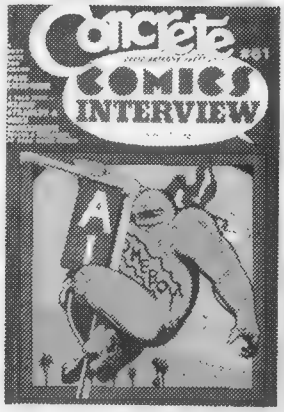

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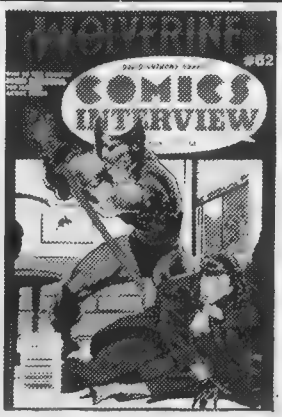

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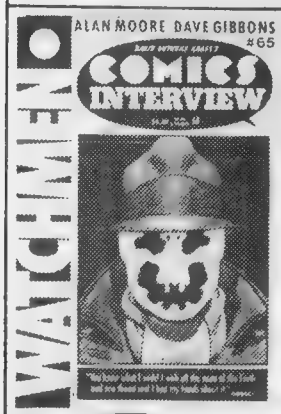

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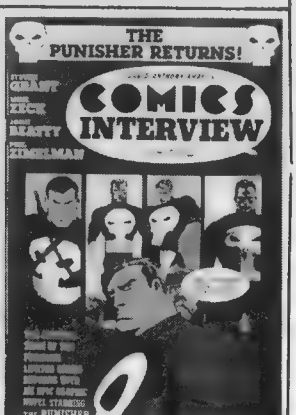

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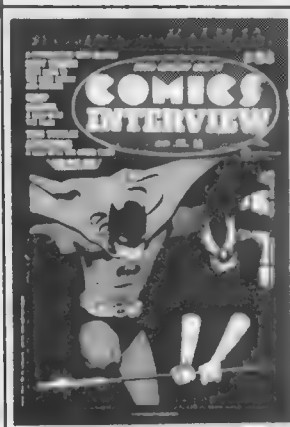

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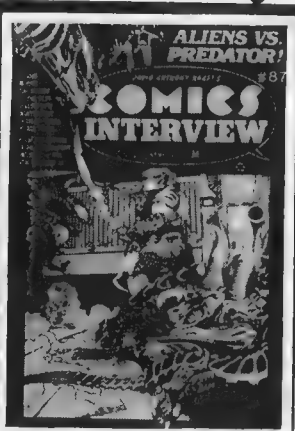

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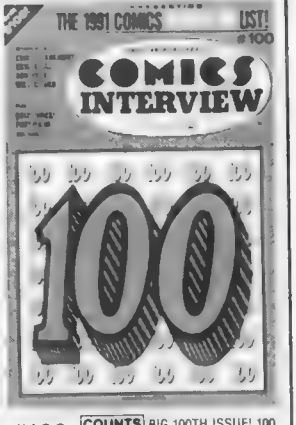

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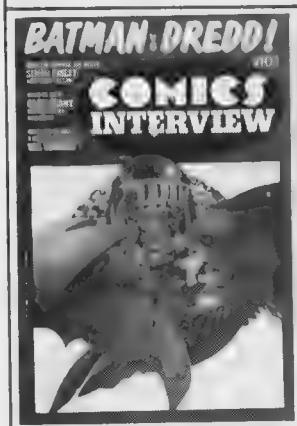

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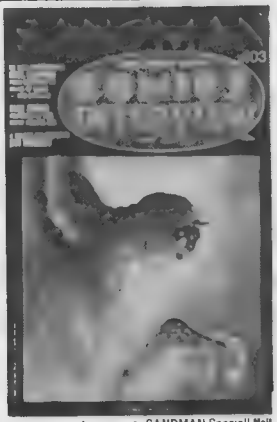

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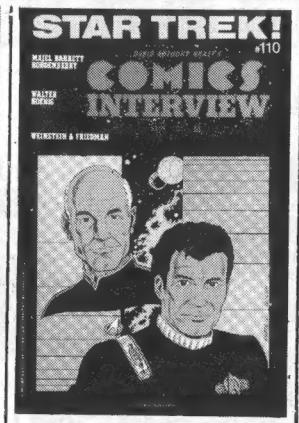

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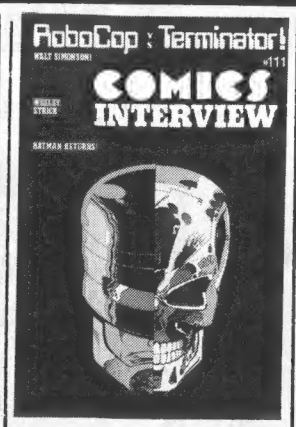

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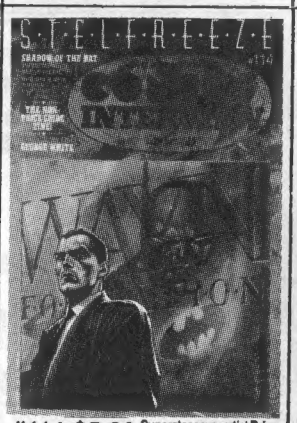

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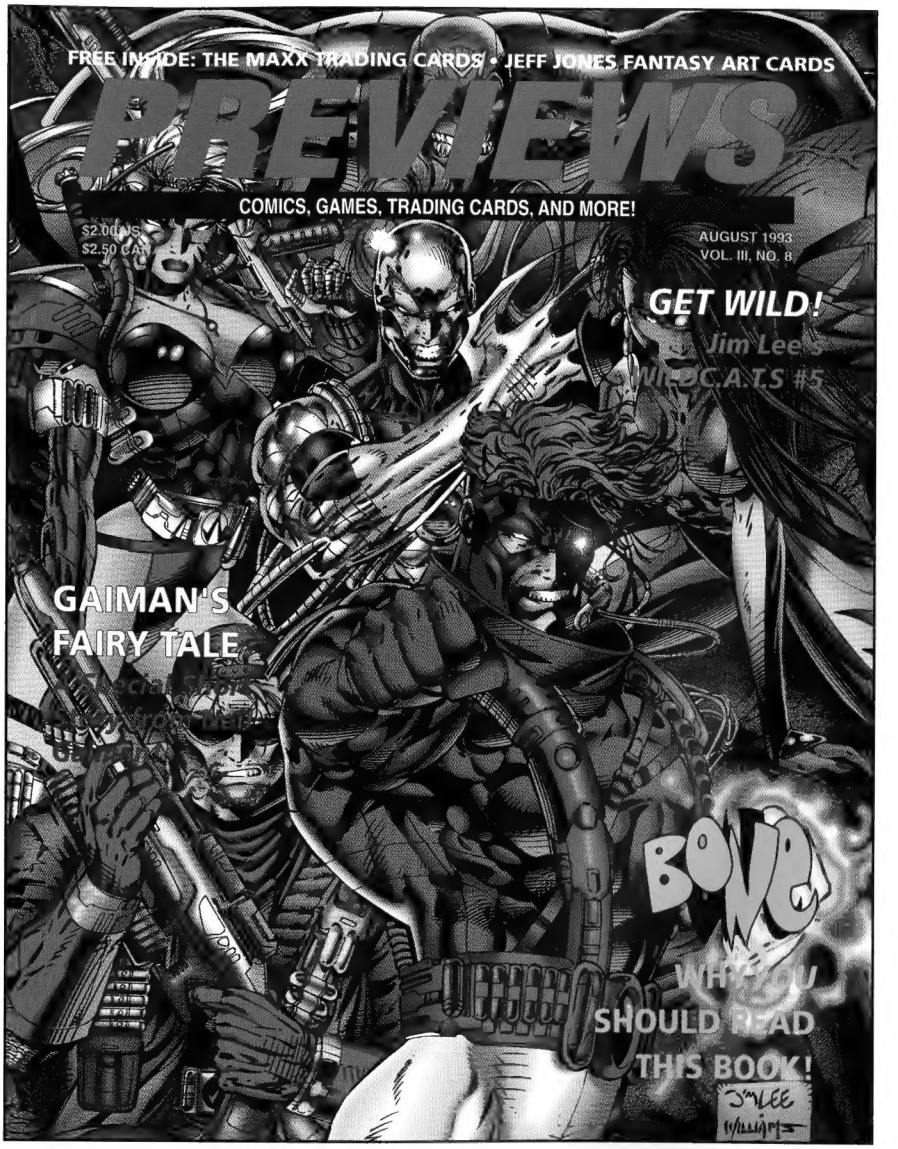

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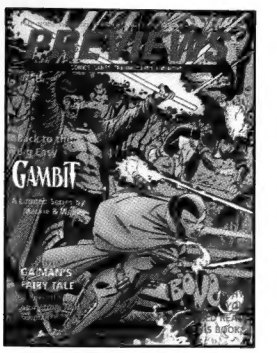

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